


MEDELHAVSMUSEET

I • 2004

FOCUS ON THE MEDITERRANEAN

95 kronor

GRAD
DE
I
.M425
v.1

An aerial photograph of a coastal city, likely Alexandria, Egypt. The image shows a dense urban landscape with numerous multi-story buildings, many of which are yellow or light-colored. A prominent feature is a large, modern building with a distinctive, stepped, pyramid-like roofline. In the foreground, a wide, busy street runs parallel to the coast, filled with cars and buses. A curved promenade or walkway runs along the shoreline, with palm trees and other vegetation. The sea is visible on the left side of the image. The overall scene is captured in a warm, golden light, suggesting late afternoon or early morning.

Museums in the Mediterranean Region:
New Perspectives and New Concepts.
Papers from a colloquium held at
the Swedish Institute in Alexandria,
14-16 October 2002.



Hatch/grad
500047328
ccias
1/31/06

**Museums in the Mediterranean Region:
New Perspectives and New Concepts.
Papers from a colloquium
held at the Swedish Institute
in Alexandria,
14-16 October 2002**

MEDELHAVSMUSEET

FOCUS ON THE MEDITERRANEAN

"Medelhavsmuseet. Focus on the Mediterranean" is a new journal issued by the Medelhavsmuseet (Museum of Mediterranean and Near Eastern Antiquities) in Stockholm. It replaces the journals "Memoir", "Bulletin" and "Skrifter". Apart from focusing on the collections, the journal will focus on aspects relating to Mediterranean cultural heritage in general. It will highlight some of the activities the Medelhavsmuseet undertakes and it welcomes external studies along these lines. The journal is aimed at audiences working with archaeological, historical and modern questions and issues in the Mediterranean, seeking also to arouse interest in material cultural heritage in this region among a wider audience. The Medelhavsmuseet intends to publish the journal on a regular basis with issues available for either subscription or as single copies. The first volume has been made possible through the generous contribution of the Swedish Institute in Alexandria.

The Medelhavsmuseet is a state museum founded in 1954. It houses ancient and historical collections mainly from Greece, Italy, Cyprus, Egypt, Iran, Iraq, Syria and Turkey, a large portion of which stems from Swedish archaeological excavations undertaken in the early 20th century. Since 1999 the Medelhavsmuseet, together with the Ethnographic Museum, the Museum of Far Eastern Antiquities in Stockholm and the Museum of World Culture in Gothenburg form the organization the National Museums of World Culture, the purpose of which is to provide a perspective on world cultures to wider audiences.

Cover illustration: view from the roof-terrace of the Swedish Institute in Alexandria, Egypt. Photo: Sanne Houby-Nielsen

Address: Medelhavsmuseet Box 16008, 121 03 Stockholm, Sweden

Editor-in-chief: Sanne Houby-Nielsen

Assistant editors: Marie-Louise Winbladh, Karen Slej

ISSN 1652-4535

Graphic design: Lars Hall AB

Layout: Inger Kåberg

English revision: Alan Crozier

French revision: Claudie Wirén.

Printing: Fäth&Hässler, Värnamo 2004

CONTENTS

Preface 5
Jan Henningsson

PAPERS FROM A COLLOQUIUM IN ALEXANDRIA, OCTOBER 2002:

Introduction: Cultural Heritage
and New Challenges for Museums 6
Sanne Houby-Nielsen

New Museums in Alexandria:
How to be Instructive and Attractive 10
Ahmed Abd El Fattah and Mervat Seif El-Din

About a Successful Exhibition in Paris,
Brussels and Turin: "Pharaoh's Artists:
Deir el-Medina and the Valley of the Kings" 15
Guillemette Andreu

Le Musée de la Kasbah, Tanger, Maroc 21
Abdelaziz El Idrissi

The Local Museum of
Marion-Arsinoe at Polis (Paphos District) 25
Pavlos Flourentzos

The Museum as Archive 29
Jan Henningsson

The Medelhavsmuseet in Stockholm:
New Ways of Cooperation 31
Sanne Houby-Nielsen

The National History Museum
of Romania: Achievements and Perspectives 34
Crisan Museteanu

The Archaeological Museum of Patras and the
History of the City through the Excavations 40
Michalis Petropoulos

The Mission and Experiences of a Local Museum
in Turkey: The Middle East Technical University Museum 48
Numan Tuna

Mediterranean Museums and Islamic Art 53
Karin Adahl

The Museum of Turkish and Islamic Art in Istanbul 58
Nazan Ölçer

FOLLOW-UP CONTRIBUTIONS:

The Archaeological Museum of the Province of Alicante 62
Rafael Azuar Ruiz

Le Musée National du Bardo, Algiers 64
Fatima Azzoug

The National Museum of Antiquities in Algiers 65
Sid Ali Benbella

Le Musée National d'Alexandrie 66
Ibrahim Darwish

The Graeco-Roman Museum
of Alexandria: History and Selected Masterpieces 69
Magda Ghali and Fatma Barakat

Le Musée National du Bardo:
Histoire d'une expérience muséographique (1884-2004) 76
Taher Ghalia

Footnotes, Bibliography and References 78

PREFACE

Jan Henningsson
Director, Swedish Institute in Alexandria

The deepest purpose of dialogue is to discover oneself in the mirror of the Other. The Swedish Institute in Alexandria was established by the Swedish government to provide a platform for dialogues between Europe and the countries south of the Mediterranean. Among the first to seize the opportunity and make use of this new resource was a dynamic and heterogeneous group of museum directors, who decided to come together and spend a few days of informal sharing in our premises, overlooking the old Eastern Harbour. For us it was a truly inspiring experience – a glimpse of what dialogue can be like, when professional expertise and generosity of heart sit at the same table. The present book is but one result of the new network that was established here in October 2002. The Swedish Institute in Alexandria is proud and happy to sponsor the publication of this book as well as the ongoing process of creative meetings of which it is a reflection.

INTRODUCTION

Cultural Heritage and New Challenges for Museums

Sanne Houby-Nielsen
Director, Medelhavsmuseet

In many airports in Europe and the Mediterranean, the first sight which meets the newcomer is a display of antiquities from the most celebrated periods in the history of the country. One need only think of the fine museum in the new airport outside Athens, or the advertisements for the pyramids and pharaonic temples in Cairo Airport, or the runic stones in Stockholm Airport.

Obviously, cultural heritage is of immense importance today. In fact, cultural heritage has perhaps never been more significant, more important to define, preserve and understand than it is today. In a world marked by growing globalization, the expansion of the EU with its aspiration for dialogue and cooperation among countries with very different historical, cultural and political backgrounds, questions of identity, historical belonging and the wish to understand present-day problems by looking back, have become even more pertinent than they were before.

Historical landscapes, ancient monuments, artefacts and written documents offer the only possible direct sources for past human behaviour, belief-systems and values. And

without the past, the present carries no meaning. Once destroyed or neglected, there is no other direct source to rely on when attempting to understand aspects of the present by looking back.

Nevertheless, in spite of its importance, cultural heritage is extremely vulnerable. First of all, the significance of "cultural heritage" generally speaking is by no means immediately obvious to everybody. In fact, wishes for the preservation of cultural heritage or conservation needs often clash directly with modern interests in urban development, enlargement of road systems and so on, requiring constant negotiation and refinement of management organizations and laws. This situation makes cultural heritage extremely dependent on the capabilities, knowledge and will of its advocates in cultural management organizations.

Widespread ignorance about history and its general relevance for today is another major threat. Apart from creating specific problems, such as illegal robbing of and trade in antiquities, or obvious abuse of history (to legitimate certain causes, be it expansion of national borders,

ethnic disputes, rights of ownership etc.), widespread ignorance simply minimizes the number of people engaged in cultural heritage and thereby lowers the level of engagement and debate. Questions of cultural heritage, which could have been of public concern (as environmental issues or animal experiments are) and the subject of constant public debate, are now mostly the concern of a small group of people with specialized knowledge. Here museums must be entrusted with greater responsibility to arouse public interest and concern for cultural heritage through large-scale activities and dissemination of knowledge.

Museums and others must also realize that another major threat actually comes from "within". The main reason is that "cultural heritage" needs to be defined. What is to be classified as heritage, what is not? In other words, what monuments are to be preserved, what excavations to be conducted, what material and historical periods to be analysed and exhibited in museums? Expert knowledge is clearly needed. At the same time, even experts are likely to be influenced by modern, prevalent



national and historical traditions and political ideologies. In other words, it is the conviction or attitude to the past of the experts (often based in museums) which defines *which* cultural heritage – and thus which “version” of history the world will possess in the future and which will enter museums.

In view of the major differences in attitude and perceptions of the past which prevail to-day in modern nation states, the challenges for

museums are manifold. One such major challenge is to view national cultural heritage not as a “key” to understanding the roots of the modern nation state (which very seldom overlaps with the cultural heritage, which often goes back millennia before the creation of the modern state and the influences of which often cross modern national borders), but to view the “national cultural heritage” as a national *responsibility*. A responsibility to

Guided tours for school classes form an important part of the educational programme of the Medelhavsmuseet.
Photo: Ove Kaneberg.

define, debate, preserve in the best possible way, analyse and make publicly available the cultural heritage which (happens) to be within the borders of the nation state but which at the same time is a global inheritance and of global interest. Here each country carries an enormous responsibility to secure that its cultural heritage policy is in accordance with the expectations and interests of other countries. In other words, even heritage which may transcend the immediate historical interest of the modern nation state, must be defined and preserved. To secure such a policy demands ongoing dialogues, discussions and exchange of mutual experiences across borders. This is especially true for the Mediterranean and Black Sea region, as these regions constitute a single ecological entity being united by the seas, the climate and other natural conditions and accordingly by historical and cultural developments through many millennia.

The need to exchange views on cultural heritage from the Mediterranean across borders is no less important for countries like Sweden, as Sweden administers collections of antiquities from the Mediterranean and the Near East (mainly from Egypt, Greece, Italy, Cyprus, Turkey, Iran and Iraq) as well as Islamic collections, the majority of which are housed in the Medelhavsmuseet. They stem from a period, mostly the 19th and early 20th century, when the act of collecting objects from foreign countries and from the distant past was still a normal and established way in Europe and Scandinavia to attempt to grasp the "otherness" and link or profile this "otherness" to one's own world. By collecting and

bringing back objects, the "otherness" appeared to become definable, tangible and comprehensible. Moreover, many objects in the Medelhavsmuseet were brought back with the distinct purpose of creating an introduction to Scandinavian archaeology and history at the Museum of National Antiquities in Stockholm. They were the result of true admiration, albeit at times awed admiration, for the Mediterranean past and they were meant to illustrate for Swedish audiences the concept, current at that time, of the Mediterranean region as the cradle of European and Scandinavian civilization. In other words, by bringing back antiquities from the Mediterranean, an attempt was made to illustrate a cultural historical connection between Sweden and the Mediterranean. In fact, the Cyprus collections are the result of a Swedish Cyprus expedition (undertaken 1927–1931) which – apart from laying the foundation for modern archaeological research in Cyprus – was also a child of the Scandinavian archaeological tradition of grasping cultural developments through major surveys of large areas and over vast periods of time. In view of their recent history, these collections therefore also have a "Swedish" history in addition to their ancient context and thus form part of the cultural heritage which Sweden has the responsibility to take care of. Part of this responsibility is to ensure that the collections are cared for at a level which is in accordance with international standards, and also to take into consideration views and perceptions of the past that are current in other countries.

Therefore, the Medelhavsmuseet now assigns a new meaning to its

name. The name as such may be translated as "Museum for the Mediterranean Region" and served formerly, as explained above, as an introduction to Scandinavian history. Today, we rather see our Museum as a forum for a debate on the Mediterranean and for the spread of knowledge of Mediterranean history and its importance for Scandinavia in the past and the present.

In this connection, it is of special interest for the Medelhavsmuseet to enter a discussion on Mediterranean and Black Sea history with the countries in this region itself. The dynamic development in these regions, seeing many new local and regional museums with a wealth of new material from both rescue and systematic excavations, and welcoming millions of tourists every year, is a natural partner for the Medelhavsmuseet to cooperate with and debate Mediterranean history.

For these reasons, the undersigned and Dr. Karin Ådahl (then curator of the Islamic collection at the Medelhavsmuseet, today director of the Swedish Institute in Istanbul) together with Director of the Swedish Institute in Alexandria, Jan Henningsson, took the initiative to invite museum people from countries around the Mediterranean and the Black Sea to an informal colloquium called "Museums in the Mediterranean Region: New Perspectives and New Concepts", 14–16 October, 2002. The idea was to gather a small group of people working with widely different fields and periods within museums and museum-related activities (excavations, restorations, new exhibitions) and obtain an overview of the

problems and challenges which face museums with antiquities from the Mediterranean to-day.

All of the presentations given on that occasion, in addition to the overview of the history of the Graeco-Roman Museum in Alexandria by Mrs Fatma Barakat, are printed in this volume. The only exception is the speech by Sovrintendente alle Antichità, Professor Giuseppe Voza on the archaeological museum in Syracuse, which unfortunately did not reach us. Also our speakers from museums in Algeria and Tunisia were prevented from attending at the last minute.

Throughout the Alexandria-meeting, it was the impression of the organizers, that the colloquium offered a welcome and much needed opportunity to discuss and air viewpoints and that it would be valuable to make this platform more permanent. We therefore decided to arrange a follow-up colloquium which took place in Stockholm in May 2003. In addition to the participants in the Alexandria-meeting, we here had the pleasure to finally meet our invited guests from Algeria and Tunisia and we were also able to invite Mr. Rafael Azuar Ruiz, director of the Archaeological Museum of the Province of Alicante, Spain, and Mr. Mustapha Dorbane and Mr. Sid Ali Benbella from the National Museum of Antiquities, Algiers. We are happy to be able to include the contributions from the follow-up meeting in this volume. We also thank Mr Taher Ghalià, the new director of the Bardo museum in Tunis, who replaces Dr. Khaled Ben Romdane, for his contribution and for the presentation of the new National Museum in Alexandria by its director, Mr Ibrahim Darwish. During the



Conservators at the Medelhavsmuseet prepare a report of the inner coffin belonging to the priest Bakanren(8th century BC) Photo: Ove Kaneberg

Stockholm meeting, we also had the possibility to show examples of "Swedish" cultural heritage to our guests and thus to note the keen interest in Swedish archaeological sites, historical monuments and Medieval churches on the part of all our participants. This too gives food for thought on the many possibilities for enriching debates on cultural heritage when experts with widely different backgrounds meet.

All in all, the Medelhavsmuseet feels certain that a fruitful Mediterranean Museum cooperation project has been established, which we like to call MedMus, and we already look forward to our third meeting in Istanbul.

Many people and institutions have helped us realize this museum cooperation. The Swedish Institute in

Alexandria under the warm and welcoming guidance of Director Jan Henningsson has supported and helped organizing the colloquium in Alexandria in all possible ways and has most generously financed the present publication. The Swedish Institute in Stockholm has financed most of our follow-up meeting, in Stockholm, and the National Museum of World Culture, which the Medelhavsmuseet forms part of, has offered additional financial support. We are most grateful to all.

NEW MUSEUMS IN ALEXANDRIA

How to be Instructive and Attractive

Ahmed Abd El Fattah

General Director of Alexandria Antiquities and Museums, Alexandria, Egypt

Mervat Seif El-Din

First Curator of the Graeco-Roman Museum, Alexandria, Egypt

Intense development in the cultural sphere, under the authority of the Ministry of Culture, has set its stamp on Egyptian life and society in the last twenty-five years. As an important sector in this Ministry, the Supreme Council of Egyptian Antiquities (SCA) plays a major role through its concrete participation in these cultural activities.

The four principal museums in Egypt

Egyptian Museum, Cairo

Graeco-Roman Museum, Alexandria

Coptic Museum, Cairo

Museum of Islamic Art, Cairo

Improvements and additions have been planned to change the current situation of the four principal museums in Egypt, founded a century ago. Moreover, there has been a rapid increase in the establishment of new museums in Egypt. Over the last two decades all categories of museums under the auspices of the SCA have been established: regional museums, site museums and historical museums.

As regards the city of Alexandria, which has recently been enjoying a cultural boom, especially since the inauguration of the Bibliotheca



The Graeco-Roman Museum in Alexandria.

Alexandria, it has become necessary to meet the need for additional museums, and four more are under way. The reasons for this are manifold: firstly, there have been numerous international excavations; secondly, the Alexandrians desire to revive their ancient city and its famous past reputation; thirdly, the eyes of the world are increasingly turning towards

this glorious city. In response to this development the SCA decided to pay more attention to Alexandria and to satisfy the wishes and the eagerness of the Alexandrians to explore the history and the heritage of their city. The SCA has agreed to provide the city with a set of new archaeological museums.

This task was not easy to accom-

Some museums belonging to the SCA.

Name	Governorate
<i>Egyptian Museum</i>	Cairo
<i>Graeco-Roman Museum</i>	Alexandria
<i>El Manial Palace Museum</i>	Cairo
<i>Special Museum</i>	Cairo
<i>Medals Museum</i>	Cairo
<i>Open Museum of Karnak</i>	Luxor
<i>Cheops Museum</i>	Cairo
<i>El Wadi el Guedid Museum</i>	El Wadi El Guedid
<i>Mummification Museum</i>	Luxor
<i>Taba Museum</i>	South Sinai
<i>Coptic Museum</i>	Cairo
<i>Islamic Art Museum</i>	Cairo
<i>Mansoura Museum</i>	Mansoura
<i>Agricultural Museum</i>	Cairo
<i>Nuba Museum</i>	Aswan
<i>Heria Rezna Museum</i>	Sharkeya
<i>Confiscated Monument Museum</i>	Cairo
<i>Malawi Museum</i>	Minia
<i>Rashid Museum</i>	Beheira
<i>Egyptian Civilization Museum</i>	Cairo
<i>Gayer Anderson Museum</i>	Cairo
<i>Luxor Museum</i>	Luxor
<i>New Egyptian Museum</i>	Cairo
<i>Bibliotheca Alexandrina Museum</i>	Alexandria

plish. So it is necessary to study first the following crucial questions: *where* can one find a suitable piece of land in such a crowded city (with a population exceeding 5.5 million) on which to build a museum? There are only two ways: either to buy private villas and remodel them as museums or to buy a piece of land and construct a new museum. It is important to bear in mind that the location of the new museum has to be near the centre and easily accessible. Fortunately, both ways have been used and realised.

The Minister of Culture, a prominent Alexandrian artist, His Excellency Mr. Farouk Hosny, agreed to buy the former American Consulate (12 million L.E.) in order to

transform it into a museum. He also succeeded in convincing the Presidency of the Republic to donate the summer residence of Prince Youssef Kamal in Stanley district to the SCA, in order to establish a museum. In addition, another museum has been founded in the building of the Bibliotheca Alexandrina after intensive negotiations between the SCA and UNESCO, since the area was excavated and yielded remarkable discoveries. The museum itself occupies the basement of the Bibliotheca Alexandrina, so it has its positive and negative aspects.

The Alexandrian Governate, under the auspices of His Excellency General M. Abd El Salam El Mahgoub, also granted a piece of land in

Horreya Avenue to the SCA to build a new museum. The location of this museum is considered an ideal place for an archaeological museum because it is surrounded on all sides by very important monuments (the Alabaster Tomb; the Temple of Ras El Soda transferred from its original site). Besides, there is a beautiful garden path with monuments. The whole area could be considered an archaeological park.

The second crucial question is: *what* type of museums will these buildings constitute? The policy of the SCA was very successful in one case, but failed in others, in our opinion. The decision-makers were persuaded to execute the plan offered to them by the Graeco-Roman Museum: their intention was to create a specialised and thematic museum, the first of its kind in Alexandria, to exhibit all the outstanding mosaics once stored in the Graeco-Roman Museum. This was to be a rare example showing harmony between the architectural and the archaeological elements, between context and building. The concept of this museum corresponds perfectly with the location as well as with the amount of ground available.

The idea of creating thematic and specialised museums is the best solution for a city like Alexandria. Each of these new museums will have its own character and will keep its identity and vary its collections. Besides, each museum will shed light on different phases of history. Unfortunately, the old school of executive administrators in the SCA insisted on continuing the old traditional policy and strategy pursued in almost all the regional museums all over the

Over the last two decades all categories of museums under the auspices of SCA have been established: regional, sites and historical museums

Regional Archaeological Museums

New Egyptian Museum
Kafr El Sheikh Museum
Sharm El Sheikh Museum
Luxor Museum
Civilization Museum
Tanta Museum
Hurghada Museum
Aswan Museum
El Wadi El Guedid Museum
Ismailia Museum
Taba Museum
Rasheed Museum
Ismailia Museum
Mummification Museum

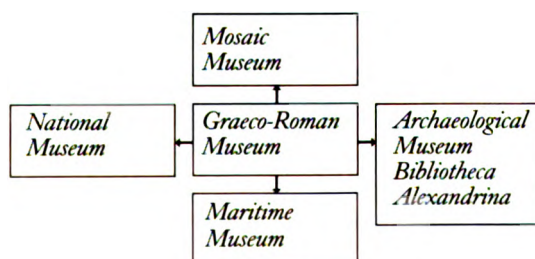
Archaeological Sites Museums

Marina Museum
Giza Museum
Tell Basta Museum
Cheops Museum
Sakkara Museum
Tuna el Gebel Museum

Historical Museums

Mohamed Ali Museum
Jewelry Museum Alexandria
Herya Resna Sharkeya
Nubia Museum Aswan

Archaeological museums



Temple of Ras El Soda.

country. The aim of this strategy is to display Egyptian civilisation through all its historical periods – i.e. Egyptian art from the Prehistoric to the Islamic period. This old ideology is probably successful in many places in Egypt, since there is only one archaeological museum in each town, but it does not work in Alexandria, simply because there is a complex of archaeological museums there.

Therefore, the new revolutionary school in the SCA suggests the creation of different thematic and specialised museums: for example, establishing a new numismatic museum in Alexandria. The Graeco-Roman Museum contains a huge number of numismatic treasures of different metals (approximately 125,000 items), belonging to different periods. The majority of this collection is still kept in wooden boxes in unsuitable storerooms and unregistered. There is thus a constant risk of losing this unique collection forever.

Therefore, it would be best to save this treasure, restore and clean it, classify and exhibit it. The problem of conservation is due partly to the lack of modern equipment in the restoration department, but this situation will be changed in the future after the renovation of the Graeco-Roman Museum. We will also benefit from the opportunity to have a secure building like the former American Consulate, which is the proper one for such treasures.

Another example of the new policy is: instead of showing the various stages of Egyptian civilisation in the archaeological museum in the Bibliotheca Alexandrina, it would be better, in our opinion, to make it a unique museum, alone of its kind in the whole Mediterranean region: it would specialise in “the development and evolution of writing in Egypt”. It could deal with the script in Pharaonic Egypt, continuing with the changes of the script during the



A proposal for a new Graeco-Roman Museum in Alexandria by Dr Farouk Elgohary, architect.

different historical periods and end with modern Egypt. Extra emphasis should be put on the role of Alexandria during the Graeco-Roman period in literature and science. It could be considered as a cultural bridge or a path, which fits perfectly with the modern function of the Bibliotheca Alexandrina. Above all, the various phases of education and the universal languages used in the past could be comprehensible to all the visitors, but could also show clearly to them the wealth of the heritage.

This leads us to another question: *how* can the artefacts be displayed in an attractive and proper manner and how can they be exposed with the intention of illustrating their original function? Until now it was rare in Egyptian universities that a topic such

as museology could be taught as a separate subject. We therefore depend on the experience of archaeologists and professors in arranging the artefacts. In this issue it is essential to bear in mind several highly important elements in order to preserve the fragile artefacts in first place and to exhibit them properly. These elements are, for example, temperature (avoiding humidity), light (using cold, natural light away from the sun's rays) and the right position (not too high or too low), the size and the colour of both the artefacts and the background. But the most important thing is to avoid repetition and monotony in exhibiting them, not to forget the balance between the different artefacts inside the galleries.

We come now to another and

important question for the specialists: *which* items ought to be displayed? The intact and beautiful pieces, or those which are of scientific significance? In our opinion we must choose items possessing both aesthetic and scholarly aspects, for the benefit of the visitors and the museum alike.

A theoretical scenario concerning the pieces chosen for a numismatic museum is presented here as an example of the way of thinking in the new revolutionary school:

In the entrance one could put a maquette of suitable size, with a map of Alexandria, showing all the important and well-known monuments in the city: the lighthouse, the heptastadium, the island of Pharos, the main streets, the temples, the tombs, the gates of the city and the walls sur-



Golden coin. Ptolemaic period. Philadelphos and his wife (obverse), Ptolemy I and his wife (reverse).

rounding Alexandria, besides the canal which supplies the city with water. These places can be indicated with faint light. This could be a historical introduction given to the visitors before they proceed to the next gallery.

Then one would come to the next gallery with several showcases. One of them would demonstrate to the visitors how coins can be found during an excavation. An artificial mound could be constructed and a ceramic vessel placed in it, or a metal pouch full of rusted coins, and some of them could be thrown on the floor of the showcase.

Another showcase could represent the technical methods and the tools used to strike the coins, such as metal dies and moulds made of burnt clay.

It is important, too, to let the visitors acquire a little knowledge about the work of the numismatists and what they have to do when they get the coins in their hands. Therefore, a showcase will have a mass of rusted coins placed beside the restoration equipment used for cleaning them. There could also be lenses and labels containing all the scientific

information on the coins after the classification process. A photocopy of an already published catalogue of these coins is included.

Now would be the right time to explain the importance of the coins, either for daily life and their role in economic and political life, or for the afterlife. So there could be a showcase representing the items of a dowry with their prices according to the papyrological documents, illustrated by coins placed beside these items.

Another showcase could be provided with wheat and coins bearing pictures of Egyptian wheat, goddesses of fertility, e.g. Demeter. This would show how Egypt provided the Roman Empire with wheat in antiquity. One showcase could contain balances and weights beside papyrus documents recording commercial contracts. Another one could display all kinds of statuettes representing fauna and flora on the coins alongside their parallels on the coins themselves.

Most important, some showcases will have coins bearing pictures of rulers of Egypt from different periods side by side with their portraits. This

will show the importance of the coins in identifying the portraits of kings, queens or emperors of Egypt.

It is also necessary to show the specimens of the Alexandrian monuments beside their representation on coins in another showcase to let visitors know what these monuments looked like, for example the lighthouse, and the Seven Wonders of the World.

The gods and goddesses of Egypt and the official symbols of each dynasty and rulers of Egypt could be shown, e.g. terracotta statuettes.

To show the importance of coins in the afterlife one could provide another showcase, exhibiting a human skeleton with a coin in the mouth to show that the dead person needed money to pay for the journey to the next world.

Finally, one comes to the important question: *why* do we insist on establishing new thematic and specialised museums in Alexandria? Firstly, for the sake of the artefacts: it is necessary to restore and preserve the incredible number of precious objects overloading the storages of the main and only archaeological museum in Alexandria, the Graeco-Roman Museum, from 1892 until 2002. Secondly, to prevent the SCA from pursuing its favourite policy, that of detaching the artefacts found in the city from their context. Thirdly, to offer new cultural services to visitors – local or foreign – and let them stay several days in the city, not only to enjoy the Mediterranean weather but also to enjoy the cultural life. Certainly, a very important factor for the inhabitants of Alexandria is the economic aspect, which will have a considerable influence on Alexandrian society.

ABOUT A SUCCESSFUL EXHIBITION IN PARIS, BRUSSELS AND TURIN: “Pharaoh’s Artists: Deir el-Medina and the Valley of the Kings”

Guillemette Andreu

Chief curator, the Egyptian Department, the Louvre Museum, Paris

Introduction

The exhibition “Les artistes de Pharaon: Deir el-Médineh et la Vallée des Rois” (“Pharaoh’s Artists: Deir el-Medina and the Valley of the Kings”) took place at the Louvre Museum in Paris from 19 April to 5 August 2002, that is to say, for three and a half months. Then it was transferred to the Musées Royaux d’Art et d’Histoire of Brussels, Belgium, from 10 September 2002 to 13 January 2003. Lastly, it was presented in Turin, Italy, in the Palazzo Bricherasio, from 14 February to 25 May 2003.¹

The success of the exhibition in Paris was fantastic: 450,000 visitors, about 5,000 people a day. In Brussels, a lot of visitors were counted too: 110,000, which is quite a good number for a city like Brussels (1,000,000 inhabitants). Altogether, the general public, as well as the colleagues from Egyptological institutions, were enthusiastic about it.

As an Egyptologist, I have studied the Deir el-Medina objects for 20 years, and as a curator at the Egyptian department of the Louvre, it was a great honour for me to be in charge of the design of the exhibition. At the beginning of the project, the



Entrance to the Louvre Museum.

Louvre considered this subject to be very archaeological and austere. I thought, however, that it was important to keep the scientific aspect of the project in mind. I insisted on presenting many sober documents because they enabled us to learn a lot about ordinary people in ancient Egypt.

What were the purposes of this exhibition?

Through objects, texts and some old photographs, I wanted to evoke the

archaeological and human world of Deir el-Medina. This village, or city, is unique of its kind. There, we can see the ruins of the village and the cemetery of the community of craftsmen and workmen who built and decorated the tombs of the Valley of the Kings and the Valley of the Queens during the New Kingdom, i.e. 1500–1050 BC. This simple village is exceptional evidence of the daily life of the ancient Egyptians.

The excavations and the works done there, especially by the Institut

Français d'Archéologie Orientale du Caire (IFAO), gave splendid results that enriched our knowledge about ancient Egyptian private life. The exhibited objects invited the visitors to observe and admire the world of this archaeological site. They discovered the domestic life, and could feel at home with the ancient Egyptians. Some of the objects were quite simple and modest (like the inscribed ostraca or the needles, or pieces of clothes or shoes). But some of them were wonderful, from an artistic point of view. They were brought together in order to evoke the human being, the daily problems of the family, the education of children, the pains at work, the leisure or holidays, the thoughts of some writers, individual creation, the personal artistic talents, religious fears, magical beliefs, and the conception of the afterlife.

In 1917, the IFAO started excavations in Deir el-Medina. The chief of the mission was the archaeologist Bernard Bruyère (1879–1971). He decided to carry out a systematic and careful clearance of the site. The excavations stopped in 1951. These 30 years yielded thousands of finds, especially potsherds and fragments of limestone with ink inscriptions (ostraca).

Until the fifties, the objects found in excavations were divided between Egypt and the excavating country. Egypt kept the unique or exceptional objects, while the excavating country received less important pieces. That is the reason why a lot of objects from Deir el-Medina were included in the collections of the Department of Egyptian Antiquities at the Louvre in Paris.

The exhibition showed more

than 350 objects: 75% of them came from the Louvre collections, of which 65% from the storerooms. Other pieces came from European museums, especially the Museo delle Antichità Egizie in Turin (32 pieces), the Staatliche Museen zu Berlin, Ägyptisches Museum and Papyrusammlung and the Akademie der Künste and Kunstsammlung der Stiftung Archiv in Berlin (17 objects), the Trustees of the British Museum and the Petrie Museum of Egyptian Archaeology in London (13 objects), the Musées Royaux d'Art et d'Histoire in Brussels (9 objects) and the Medelhavsmuseet of Stockholm (4 objects).

I was particularly happy to present more than 200 objects coming from the Louvre storerooms.

The museography

An architect, Philippe Lauzanne, from

the workshop of Philippe Dubois et associés, performed the scenography. I worked with him from June to November 2001. The scenography was the result of the meeting between me, curator in charge of the exhibition, the architect, and the Louvre's Napoleon Hall, where the exhibit was supposed to take place. In the three galleries (Paris, Brussels and Turin), the visit through the exhibition "Pharaoh's Artists: Deir el-Medina and the Valley of the Kings" was divided into four major thematic sections: *daily life*, *creation*, *beliefs* and *death*.

In this paper, I will speak only about the exhibition in Paris, which was the first one to be presented and where the conception has been mostly the one I had in mind.²

The Napoleon Hall square rotunda was specially redesigned in



Exhibition "Les Artistes de pharaon", the Louvre Museum, in 2002. Reconstruction of the excavation site at Deir el-Medineh in the rotunda of *Hall Napoléon*.

order to introduce the visitor to the original atmosphere of the site during the heroic age of the IFAO's excavations. The walls were decorated with large photographs in black and white of the village excavations at various times: 1930, 1933 and 2000. In the centre were a large beige-coloured square tent and a showcase presenting the notebooks of excavations and the old photographs of the archaeological equipment at the time of its discovery.

I wanted a very simple and plain setting inside the showcases with no special "mise en scène". The objects were gathered together according to the themes and laid on the showcases without stands, just as if they were coming out of the excavations. Ostraca were presented slightly tilted, on a small individual base. Exceptionally, some objects were hung on the bottom of the showcases.

The decoration was chosen in order to bring to mind the colours of the world of Deir el-Medina: the beige reminded of the stone of the surrounding desert, the ochre colours (yellow and red) and the pale blue reminded of the interior of the houses and the colours of the royal tombs. The general atmosphere was soft, not too dark. Furniture and colours stressed the various sequences.

The sign system was very carefully designed. Therefore, we had a lot of panels on the walls in silkscreen, with texts including photographs. The labels were put inside the showcases or printed on paper stuck on the plates of the windows. They were either horizontal or tilted on the inside tables of the large showcases.

The type size was rather large, so that everybody could read the labels, written in French only.

THE FOUR SECTIONS

Daily Life

In the first part of the exhibition, a large linear showcase created space, and made it possible to organise a U-course along the walls of the room. Some important objects were isolated in central showcases, such as a basket, a painted wooden small box, and a wooden statue of a couple. The slightly elevated beige-painted ground formed a clear carpet reminiscent of the sand of the Egyptian desert. The narrow part of the room was furnished with large tables running along the walls. On these tables, large showcases presented small and intimate objects. The colours were pale: light blue and white beige.

At the entrance to the section, a model of a typical house introduced the public to daily life. Seats, bedside tables, chests, baskets, pottery and fragments of doors were the everyday objects of this community that animated the village for almost four centuries and a half. The basketwork was found in an almost perfect state of preservation and offers a remarkable variety. Food was illustrated by figured ostraca, which are fragments of limestone on which artists have sketched in a lively style many aspects of daily life.

In another showcase, various objects evoked love, couples and family life, such as ostraca on which charming drawings depicted mothers suckling their babies or naked women singing and dancing. Other figured ostraca enabled us to catch a glimpse of the demons that might afflict the inhabitants. The famous *Will of Naunakhte* illustrated conflicts within

families: this is a testament in which the lady Naunakhte, a mother of eight children, decides to disinherit three of them who did not take care of her when she grew old.

Religious and family celebrations held a great position in the village. The numerous magical texts written on papyrus and ostraca illustrate the extremely important role of magic in the daily life of the village and of ancient Egyptians generally.

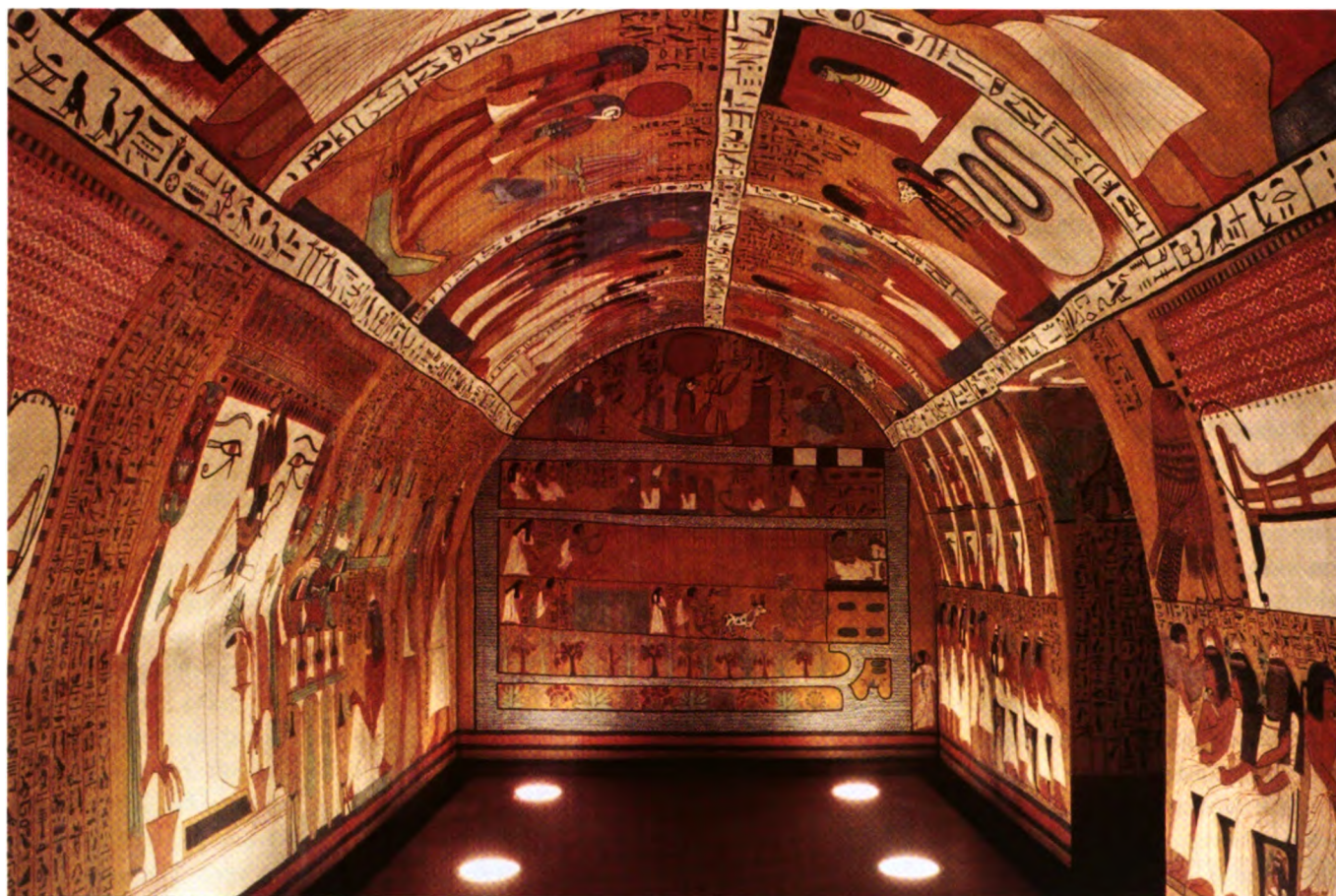
Creation

The following section of the exhibition was devoted to creation. As the subject still dealt with everyday life and work, we decided to keep the same design and the same colours as those of the first sequence.

While the families lived in the village, the men of the community were occupied with cutting and decorating the royal family's tombs in the Valley of the Kings or of the Valley of the Queens. The tools, the heavy-duty equipment, the papyrus and the ostraca presented in this section brought their work to life. Twenty-two sketches on figured ostraca were displayed together in a showcase alongside a painted relief of the goddess Maat from the tomb of Seti I in the Valley of the Kings, supposed to present a beautiful example of the finished creation. The works of art presented in this section showed all the stages of the workmen's activities and artistic creation at Deir el-Medina.

One large inscribed ostrakon was very successful: it lists the various excuses of the workmen for being absent from the work in years 39 and 40 of Ramesses II's reign.

From the end of the 19th Dynas-



Reconstruction on a scale of 1:1 of the tomb of Sennedjem from Deir el-Medineh. Photo: H. Abbadie, the Louvre Museum.

ty (about 1200 BC), Deir el-Medina was the scene of conflicts, runaways, strikes and scandals. Several papyri illustrated these painful times. The Strike Papyrus, from the Museo Egizio, Turin, records the workmen's complaint during the sixth month of year 29 of Ramesses III's reign (c. 1158 BC). Papyrus Salt 124, from the British Museum, relates the accusations of the workman Amennakhte against the foreman Paneb: Amennakhte maintained that he should have become foreman instead of Paneb. Papyrus Leopold II, from

Brussels, refers to the plundering of the royal tombs during Ramesses IX's reign (1126–1108 BC) and it records the trials of the tomb robbers who were caught.

Finally, this section introduced several personalities from the community. The most talented ones were the sculptor Ken and the scribe Kenherkhepshef, an intellectual who owned his library, composed of several papyri, including a dream book. Another important person was the scribe Ramose, well known from several stelae; he owned land and

slaves and was frequently depicted in a number of other workmen's tombs; he had prepared three tombs for himself, one of which was used for the burials of his female descendants.

Beliefs

The statue of Penchenabou, from the Museo Egizio, Turin, marks the entry of the corridor that connects the north and south parts of the Napoleon Hall. Penchenabou invited us to join the world of beliefs. The venerated statues were in a square of dark blue showcases. The screening room

was on the left: there, the public could see a film retracing the archaeological history of Deir el-Medina.

One of the exceptional contributions made by the objects from Deir el-Medina is the special light they throw on religious phenomena. The votive monuments found on the site revealed unknown forms and numerous examples of popular religion. There is no doubt that this community preferred local gods to the major divinities of the New Kingdom, who were honoured in the great neighbouring temples of the Luxor area. The innumerable stelae discovered show a very strong religious fervour, and the texts of some monuments often show a quite moving image of these gods.

However, the gods most frequently mentioned at Deir el-Medina are Queen Ahmes Nefertari and her son Amenhotep I, of whom people could admire some wonderful wooden votive statues, and the serpent goddess Meresger, often depicted as a severe goddess, able to punish the sinner and to forgive him later, when he prays her for mercy.

Death

Then, the room narrows again and some showcases presented large funerary equipment. In the horizontal showcases fitted in the walls, the funerary statuettes (shabtis) followed the representations of divinities. Three coffins with rich and polychrome decoration were displayed in this last section of the exhibition. Small-carved stone pyramidions, pyramid-shaped stelae and, above all, a wide selection of funerary statuettes (shabtis) from the cemetery at Deir el-Medina illustrated this section.

The last space had a triangular form and was painted dark blue, suggestive of the night atmosphere. Many white pyramidions in white limestone evoked the architecture of the tombs. Behind it, one discovered the spectacular life-size replica of Sennedjem's burial chamber. This reconstruction astonished the visitor. The bright colours of the original tomb paintings are perfectly reproduced and they give a wonderful idea of the funerary world of the artists and craftsmen who lived at Deir el-Medina under the Ramesside Pharaohs (XIXth-XXth dynasties).

Analysis of the success of the exhibition in Paris

The "Observatoire des Publics du musée du Louvre" (Louvre Museum Attendance Survey) carried out a survey among the visitors using a questionnaire. This questionnaire was given to the public from 2 May to 22 July 2002. During this period, many tourists visited Paris.

The results of this investigation are as following:

The exhibition attracted 450,000 visitors. This is the most important score for a temporary exhibition in the Louvre.³ Some 76% of the visitors were French, 52% of them Parisians and commuters and 24% provincials. Among the foreigners, there were almost as many Americans as Europeans.

Among the French public, we note that there are more women than men, as usual in the museums. Visitors aged under 15 represented only 10% of the total, whereas the age group 50-64 years represented 24% of them. The 25-49 (42%) bracket was largest. The majority of

the visitors were working people, but old-age pensioners (10%) were also present.

The social categories were primarily higher categories: senior executives, liberal professions, commercial craftsmen (59%), white-collar employees and blue-collar workers (22%), and teachers (11%). Most of the inhabitants of Ile-de-France and the provincials came to the Louvre solely to visit the exhibition. Only a few of them visited the permanent galleries.

A total of 358,000 paying visitors were registered. This figure corresponds to an average of 4,686 visitors per day, that is to say, 460 per hour. In the first days of the exhibition, in April, we counted 5,300 visitors per day. In June, the number of visitors dropped to 4,165 per day. Then, it went up to 5,213 visitors in July. In August, we counted 4,903 visitors per day. Whatever their geographical origin, people generally visited the exhibition with their family. The subject of the exhibition was attractive to a young audience. Because of the excessive numbers of visitors, school parties had to be cancelled. The average duration of visits was 117 minutes. Almost half of the visitors criticised the crowded rooms and deplored the poor conditions for the visit. This is the price of success. Some people expressed reservations about the admission fees (5.50 euros) but the quality of the reception was appreciated overall.

The visitors were informed of the exhibition through the media: 70% by programmes of events, magazines, museum documents and the Internet; 47% by television and radio; 38% by advertisements in the

metro and 37% by word of mouth.

In spite of the difficult visiting conditions, the exhibition aroused eulogistic comments and very high rates of satisfaction. The high rate of visitors is related to the high rate of satisfaction: 97%. Nearly 95% of people appreciated the scenography, 94% loved the colours. The exhibition did not provoke any negative verdicts; people appreciated it in its totality. The first two parts, "Daily Life" and "Creation", were highly appreciated.

The section "Beliefs" is little mentioned whereas the section "Death" fascinated a lot of people. They greatly appreciated the reconstitution of Sennedjem's tomb as well as the funerary furniture, the ostraca (figured and inscribed but translated on the labels), the toilet requisites, the pieces of furniture and the papyrus. They found that the scenario was clear and instructively illustrated. Indeed, it gave a meaning to objects of modest appearance. The public seems to have perfectly understood the purpose and the problems of this exhibition. People stressed the importance of giving much information on the labels and on the wall panels.

Conclusion

What people appreciated most was that this exhibition did not show the official Pharaohs, nor the gold and gods of the Pharaohs. For once, the public had the opportunity of discovering the private life of families in their village, having the same problems we face today. So I am sure now that we must not be too shy when we want to present in our museums modest antique stones, because that is exactly what people have enjoyed in Paris, Brussels and Turin. If the curator in charge takes the time to explain what he wants to say, setting large panels on the walls and large labels including photographs and translations of hieroglyphic texts, then the exhibition becomes attractive and people come to visit it.

The communication tools, such as newspaper, radio and television, played a leading role. The opening of the exhibition happened at exactly the same time as the national elections in France. We had to choose a new president and a new chamber of deputies; French people were tired of hearing about political discussions and all the newspapers were finally

happy to speak about the exhibition and its cultural aspect, which had nothing to do with the elections. So we must not be afraid of communicating as much as possible. We are scientific researchers but we must be able to raise the visitors' interest with our scientific work if we explain it simply and fluently.

MAROCCO

Le Musée de la Kasbah, Tanger, Maroc

Abdelaziz El Idrissi

Conservateur du Musée Archéologique et Ethnographique de Tanger

Historique

Le Palais de la Kasbah dit "Dar-Al-Makhzen", ou Palais du Sultan, occupe la partie est de la Kasbah de Tanger.

Le site sur lequel a été édifié le Palais a probablement été utilisé dès l'Antiquité par les carthaginois et les romains. Mais à part une légende, selon laquelle un temple d'Hercule s'y dressait, il n'existe aucun vestige qui en fasse foi.

Nous n'avons pas de renseignements sur les constructions élevées à l'emplacement du Palais pendant la première période musulmane. Cependant, les historiens musulmans parlent d'un gouverneur installé dans un Palais à la Kasbah de Tanger au XII^{ème} siècle. Et c'est sur ce même emplacement qu'ont dû être construits successivement le "domus praefecti", résidence des Gouverneurs portugais (1471-1661), et ensuite un château plus important (upper castle), qui fut la résidence des Gouverneurs anglais (1662-1684).

C'est en 1684 que le Caïd Ali Ben Abdella El Hamani Errifi, Commandant des Moujahidines, sous le règne de Moulay Ismaïl, entra à Tanger après le départ des Anglais qu'il tenait



Entrée, Le Musée de la Kasbah, Tanger. Photo: Sanne Houbby-Nielsen

assiégés depuis plusieurs années. Après la mort du Caïd Ali en 1691, son fils Ahmed Ben Ali lui succéda. Et c'est vraisemblablement sur les ruines de ce château, détruit par les anglais au moment de leur départ, qu'il construisit le Palais actuel.

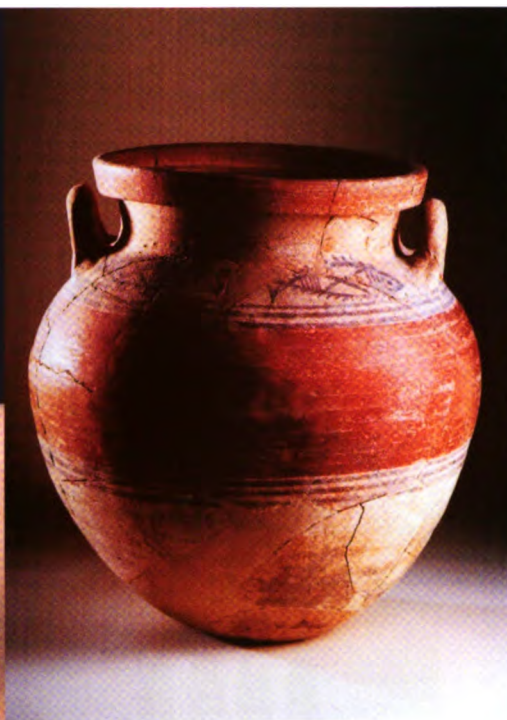
Nous avons trouvé la date de sa

fondation, sur une inscription de revêtement en zelligé de quoubat Dar El Boukhari. Elle en attribue la fondation à Ahmed Ben Ali. C'est un chronogramme qui donne l'année 1151 (1737-1738). On trouve cette date en totalisant les valeurs numériques des lettres de la phrase suivante. (voir au bas de la page 24) C'est dans la salle du Trône "Qubbat-en-Nasr" du Palais de la Kasbah, que le Pacha Ahmed Ben Ali reçut Moulay El Mostadi en 1740, et qu'il le fit proclamer Roi du Nord, Moulay Zin El Abidin, en 1741. Le Sultan Moulay Abdellah, après sa victoire à la bataille du Minzah à El Qsar en 1743, se rendit en personne à Tanger. Il habita dans le palais durant son séjour en compagnie de son fils le Sultan Sidi Mohamed Ben Abdellah.

Les constructions élevées par le Pacha ont été modifiées. On parle surtout des réparations réalisées par le Sultan Moulay Slimane au début du XIX^{ème} siècle, et celles faites par le Sultan Moulay Hassan 1^{er}. La grande porte des jardins fut construite à son époque. Elle est surmontée d'une inscription au bas de laquelle, sur la dernière ligne masquée par une moulure de la porte, et quasiment



Céramique médiévale de Mediouna
Région de Tanger
Tanger, Musée de la Kasbah.



Vase à décor de poissons. Maroc,
Vème-VIème siècle av. J.-C.
Tanger, Musée de la Kasbah.



Balsamire à panse. Verre du couleur
bleue. Maroc, Ième siècle. Tanger,
Musée de la Kasbah.

illisible on peut néanmoins déchiffrer:

هذا باب رباط السلطان
المحلا بكل فضل وحبور
بني في عام 1306 عات

On la traduit ainsi: "Voici la Porte des Jardins du Sultan, ornée de toute faveur et de gaieté. Elle a été construite en l'an 1306 (1888)", et porte depuis le nom "Bab riad Sultan". Le Sultan Moulay Hassan 1er séjourna au Palais et y reçut le Corps Diplomatique en 1889.

Le Sultan Moulay Hafid habita dans ce palais après son abdication en 1912, en attendant que le Palais qu'il se faisait construire à Tanger soit terminé.

Enfin, deux mendoubs du Sultan à Tanger obtinrent de celui-ci l'autorisation d'habiter le Palais, mais n'y firent aucuns travaux.

Le Palais a été transformé en Musée en 1922, grâce à Michelle Bellaire.

Les axes thématiques de l'exposition:

Par sa position géographique et sa proximité du continent européen, la région de Tanger sert de "fenêtre" sur les deux rives, africaine et européenne de la Méditerranée.

Le musée présente une exposition permanente en deux volets. Elle entend informer le public des traits dominants de la région et sur le rôle

privilegié qu'a joué la Péninsule de Tanger en tant que lien entre l'Afrique et l'Europe depuis la préhistoire.

La section archéologique

Celle-ci trouve sa place dans les anciennes cuisines du Palais. Le Paléo-environnement est considéré comme cadre des activités humaines et comme moteur de leur adaption et/ou de leur évolution, et est le thème de l'exposition de la première salle. Les trois autres salles et la cour centrale évoquent l'histoire matérielle de Tanger et de son arrière-pays depuis la Préhistoire jusqu'à l'époque médiévale.

Des outils préhistoriques en pierre taillée (Acheuléen, Moustérien, Atérien, Ibéraumaurésien, Néolithi-



Intérieur, Musée de la Kasbah. Photo: Sanne Houby-Nielsen



Façade externe du Musée de la Kasbah
(Tableau. Cecil Beaton
Collection Musée de la
Légation Américaine).

que) mis au jour dans la zone d'Achakar à Tahadart et dans le plateau de Boukhalef, de la céramique néolithique et des objets protohistoriques y sont exposés.

En sus, l'exposition présente également des traces de fréquentations phéniciennes puniques, dénotant des origines de la Méditerranée et de l'Orient. Ainsi, on remarque la présence de témoignages romains, tel que le buste si vivant de Bacchus, la mosaïque "Navigum veneris" représentant la déesse Vénus siégeant à l'arrière d'un navire, sans oublier pour autant les vestiges islamiques représentés surtout

par des carreaux de zellige, des vases décorés et des lampes.

À l'étage, on découvre un choix de témoignages thématiques sur la religion, les rites funéraires (chambre de sépulture, inhumation, sarcophages de plomb) et également des informations sur les relations maritimes, prouvant le dynamisme économique qui existait à cette époque en Méditerranée.

Section ethnographique:

La section ethnographique, illustre la vie quotidienne dans la région de Tanger à travers les habitudes de leurs

habitants, démontrant les traditions locales, génératrices de créativité et de technique nées dans le bassin méditerranéen. On y découvre des vêtements de jeunes filles et d'enfants, des vêtements pour les fêtes de la Circoncision, pour la commémoration du premier né, des robes de mariées et autres vêtements courants de cette époque.

Le "Patio" central est réservé à l'art marocain et ses productions les plus caractéristiques: poterie, céramique, bois, armes du nord, livres reliés et enluminés, etc...



Scène de banquet couché. Marbre.
Fin du IV^{ème} siècle. Tanger, Reserve
archéologique.

La symétrie du jardin est du plus pur style andalou. Il sert de cadre à une exposition de stèles funéraires islamiques provenant de Qsar Es-sghir, un ensemble d'amphores romaines de formes différentes, à des inscriptions libyennes sur pierre, des colonnes, des chapiteaux en marbre et des margelles de puits en provenance des régions périphériques.

Le musée a été aménagé à une date historique et témoigne de l'évolution architecturale du pays. Les options muséographiques possibles sont limitées et nécessiteront dans le futur une augmentation des frais à la fois de maintenance et de conservation.



حل بيت السعد بدر جمالي
10 30 1 40 3 200 4 2 4 6 70 300 30 1 400 10 2 30 8

Chronogramme datant la construction d'une coupole à l'intérieur du Musée de la Kasbah.

THE LOCAL MUSEUM OF MARION-ARSINOE at Polis (Paphos District)

Pavlos Flourentzos

Curator of Museums, Department of Antiquities, Nicosia, Cyprus

The Local Museum of Marion-Arsinoe at Polis in Paphos District opened to the public in November 1998. Its premises consist of a completely new building designed by the architects P. Georghiades and N. Meletiou in neo-classical style.

The construction of this particular museum was financed, for the first time in Cyprus, from both the private and the government sector. This cooperation, which proved to be successful, will be continued for the construction of a Cultural Centre in the area, which is otherwise poor in cultural infrastructure. The overall cost of the building was £165,000. Mr N. Shacolas, a Cypriot businessman, generously covered half of this cost.

The Museum consists of three exhibition areas: Room I, Room II and the Atrium.

Objects in Room I, which is named after Mr Nicos Shacolas, derive from an extensive area around Polis and are chronologically arranged, so as to portray its historical development from the Neolithic and Chalcolithic to the Medieval period. In Room II, exhibits derive from the rich necropolis in the area with special reference to the location and



The local museum of Marion-Arsinoe at Polis.

excavation of the cemeteries. In spite of the fact that there is no indisputable archaeological evidence, it is generally accepted that the ancient remains from the area of Polis dating to the Cypro-Archaic, Cypro-Classical and Hellenistic periods represent the remains of the ancient town of Marion. According to ancient tradition preserved in the work of S. Byzantios, the town was founded by a mythical hero called Marieas.

It seems that the area of the modern town of Polis was occupied already from the end of Neolithic II and the Chalcolithic periods, on the

basis of the evidence of sherds, pottery vessels and stone tools.

In the later periods finds mainly derive from tombs covering a wide chronological period from the later phases of the Early Bronze Age to the end of the Late Bronze Age. However, the Late Bronze Age is characterised by rather poor archaeological evidence.

The first occurrence of movable finds connected with architecture is dated to c. 1000 BC, as proven by the excavations conducted by the American Archaeological Mission of Princeton University.



Terracotta head from the sanctuary at Peristeries. Cypro-Archaic I period, c. 700–475 BC.

Although there are some finds from tomb groups dating to the early Cypro-Geometric period, it is not certain when the ancient town of Marion was founded. It seems that during the early Cypro-Geometric period the Polis area was isolated and foreign influence and commercial goods did not reach the area as in the cases of Amathous, Kition and Salamis. Some scholars believe that until the 6th century BC the area of Chrysochous belonged to the ancient kingdom of Paphos.

The excavation at the Peristeries site conducted by the American Archaeological Mission of Princeton University yielded sherds of the Cypro-Geometric III period which prove that the sanctuary existed from the 8th century BC. The quantity and quality of finds suggest that Marion was a developed area from this period onwards.

In the later stages of the Cypro-Archaic period, imports of East Greek, Attic and Corinthian pottery have been found, a tendency which persists into the Cypro-Classical period.

The name of Marion appears for the first time in a written text referring to its capture in 449 BC by the Athenian general Kimon. It seems that after the destruction of Soloi, Marion was allied with the pro-Persian side and, according to several scholars, controlled the palace of Vouni. It is amongst the few cities in Cyprus which has its name engraved on coins; on the basis of the evidence of coins we know that Marion was governed by two important kings during the second half of the 5th century BC, Stasioikos and Timocharis. On the reverse of their coins the



Oinochoe of White Painted VII ware with a spout and a terracotta figure of a female and Hypnos on shoulder, 5th century BC.



The exhibition room called Room I or the N. Shacolas room.

capture of Europe is depicted. At the end of the 4th century BC the town was governed by Stasioikos II who was also its last king.

The mines of Limni, which are in close proximity, were undoubtedly the most important sources of wealth for the city.

It is evident that during the Cypro-Archaic and Cypro-Geometric periods Marion was a Greek town. Despite its Hellenic character during the 5th century BC the city also had Phoenician kings, as for example Sasmas (Baalsillem).

When Cyprus was conquered by the Ptolemies, King Stasioikos II lost his throne, in 312 BC and Ptolemaios Soter moved the inhabitants of Marion to Paphos and dissolved the kingdom of Marion, sending Stasioikos II into exile. After a short period the town of Marion was rebuilt by Ptolemaios Philadelphos, who renamed it Arsinoe in honour of his sister and wife.

Undisturbed Hellenistic remains

or important architecture connected with the Hellenistic period have not as yet been found at Arsinoe. It seems that Arsinoe was a smaller town than Marion and the area of Polis was developed during the Ptolemaic period due to its vicinity to the rich copper mines and the forest of Troodos.

Archaeological evidence for the Roman Imperial period comes from both the tombs and the stratified levels of the excavations of the American Archaeological Mission of Princeton.

Remains from the Early Christian to the Early Byzantine periods consist of a basilica with three aisles near the modern hospital of the town. The building had several phases and was destroyed in the 7th century AD as a result of the Arab raids. It was rebuilt during the Medieval period between the 12th and 14th centuries. Also important is an inscription mentioning the construction of a basilica in Arsinoe in the 36th year of archbishop Sabinos, at a time when Photinos was the bishop of the city. The inscription is dated to the 5th century AD and was found in Polis.

Another important find from the area is a treasure of Medieval coins, found in a house next to the basilica. Some of these coins are imports from Venice and Rhodes.

The Museum of Marion-Arsinoe, together with the new Cultural Centre which was completed in 2002, will form the two main establishments which will have a new impact on cultural development in the area of Polis Chrysochous for both Cypriots and foreign visitors.

Statistics show increasing numbers of visitors for every year since its

establishment and prove that the museum is successful. The statistics from the year 1998 to 2001 are as follows:

1998 (two months)	198 visitors
1999	3,313 visitors
2000	5,415 visitors
2001	7,515 visitors

Wide publicity was given to this particular museum. Reports on it were published by the writer in the journals *Cyprus Today*, 2001 volume, and in *Revista de Arqueología* in 2002.

Moreover, it is worth mentioning that the Museum is one of the candidates for the European Museum Award of the Year 2002 and it is open to the public every day from Monday to Saturday.



Silver stater of King Timochares (4th century BC) depicting the capture of Europe.

THE MUSEUM AS ARCHIVE

Jan Henningsson
Director, Swedish Institute in Alexandria

In al-Baladhuri's famous account of how Basra became a military encampment (in 635 AD), we read the following:

'Utbah ibn Ghazwan had a residence for the Emir built next to the mosque, in that open space which is nowadays known as Banu Hashim Square, but which used to be called The Desert. That is where the prison and the registry (*diwan*) are located.

(*Futuh al-Buldan*, Section 859: "Tamsir al-Basra")

So there it is: the *diwan*, the archive – from the very beginning assuming its position right in the middle of this budding Islamic city. It is significant that the registry has its own independent building, between the mosque and the powers that be. The Muslim *diwan* started out as a place for keeping simple military registers, but these would later on come to serve as a kind of collective memory for the first generations of Arab conquerors and empire-builders. Learning the art of keeping a proper register, including accounts, brought

the early Arab comptrollers in touch with Persian clerks, and a process of translation was initiated (on how Persian arithmetic was rendered into Arabic, see *Futuh al-Buldan*, Section 756).

The word *diwan* is Persian, and reminds us of the apparently very old tradition of keeping an official archive. In the Old Testament we read about the Persian king Ahasuerus (i.e. Xerxes, 486–465 BC):

That night sleep eluded the king, so he ordered the chronicler book (*sefer haz-zikronot*) of daily events to be brought; and it was read to him. Therein was recorded that... (Esther 6:1f.)

In modern societies, the archive is polycentric and ambiguous. It consists of components as disparate as cemeteries, war monuments, flags, foods, the calendar (with its system of months, weeks and recurrent festival days), places of worship, and – museums. Indeed, our own names and mother tongues are themselves living monuments of the past. Michel Foucault is justified in claiming that "the archive of a society, a culture, or

a civilisation cannot be described exhaustively; or even, no doubt, the archive of a whole period". He continues:

The archive [...] emerges in fragments, regions and levels, more fully and with greater sharpness, the greater the time that separates us from it.
(*The Archaeology of Knowledge*, London, 1972:130)

Within the wider context of the archive as both conscious and unreflected collective memory, the museum plays a number of roles, the least exciting of which – but not necessarily the least important – is to serve as a source of reference, like a dictionary. (The special significance of having access to the original, "the real thing", is demonstrated by the current debate in Egypt over the Rosetta Stone and other Pharaonic items which are on display in European museums.)

To the contemporary visitor – adult or school child – museums may appear to live in a field of tension between nostalgia and pedagogy. The local or national museum, with its

indigenous treasures and bearings, exhumes a past which is (or ought to be) by and large familiar to us, whether we like it or not. To some, it might be a bit like revisiting that old, bedridden lady in Stig Claeson's short story: her enduring presence in an old cottage at the edge of town – although unobtrusive – constitutes such a provocation to a young man that, in the end, he kills her... This dramatic metaphor illustrates the power of a living past, and helps explain why dictators throughout history have tried to harness history or, failing that, eradicate it.

Nostalgia assumes a farewell, a recurrent goodbye to something – or somebody – we used to know and can still afford to be affected by. Thus, nostalgia is also an emotional expression of our (ongoing search for) identity. (For a different perspective, see Sylviane Agacinski, *Le Passeur de Temps – modernité et nostalgie*, Paris, 2000.) In this sense it would seem that museums which display the exotic – treasures and trophies from distant lands – could not arouse nostalgia. They would instead play an educational role, informing us of foreign histories and achievements to which we (feel we) can lay no claim.

Museums of the Mediterranean may find themselves cast in such a role, especially those North of the White Sea (one of the Arabic names for the Mediterranean) which display Pharaonic or Phoenician objects.

However, a successful pedagogy applied by these institutions may eventually evoke a response beyond the rational satisfaction of widening one's cultural and historical horizons. Such a methodology would, conceivably, build on striking cognitive bridges over time-worn gaps of differentiation and suspicion, emphasising the common humanity and refraining from dehumanising exoticism. To the extent that we are helped to identify with persons far away in time and space, as kin, members of the one human race, struggling with tough material conditions and, perhaps, existential questions; to the extent that we begin to feel that we are somehow linked to these brothers and sisters, we may actually be able to take our own farewells of them. It is, indeed, a noble mission for a museum of the Mediterranean to bring those ancestors, too, within the scope of our nostalgia, and bittersweet journeys into the past gave birth to our present.

THE MEDELHAVSMUSEET IN STOCKHOLM: New Ways of Cooperation

Sanne Houby-Nielsen
Director, Medelhavsmuseet

In 1931, 771 packing cases containing approximately 12,000 Cypriote antiquities arrived in Sweden. They stemmed from a Swedish Cyprus expedition in 1927–31 under the leadership of the young Swedish classical scholar Einar Gjerstad, who in addition to his classical studies had been thoroughly trained in Scandinavian archaeological methods and approaches to field archaeology. Thus, in keeping with the Nordic archaeological tradition of topographical inventories of sites covering a broad time span, Gjerstad in less than four years investigated and partly excavated 25 sites scattered all over the island and stretching in time from the Neolithic to the Roman period. The speed and efficiency of the expedition, the overwhelming result in terms of the wealth of material and the careful selection of sites – which represented three main groups of social categories (burials, settlements/public buildings, temples/sacred sites) – owed much to the enthusiasm and knowledge of Luke Z. Pierides, businessman and Swedish Consul and relative of Dimitrios Pierides (1811–1895), the founder of what is probably the largest private

collection of Cypriote antiquities in the world and now a museum in Larnaca. After negotiations with the colonial government and the Cypriote Department of Antiquities, about 45% of the excavated material stayed in Cyprus, while the remaining 65% went to Sweden.

Apart from the active involvement of the Crown Prince, a major driving force behind the expedition was the Director-General of the Swedish National Heritage Board, Sigurd Curman (1879–1966). He envisioned an opportunity to obtain a close-up picture of thousands of years of cultural history in what was at that time a comparatively unknown region of the Eastern Mediterranean and relate it to Scandinavian cultural history in the spirit of the great Swedish archaeologist Oscar Montelius (1843–1921). In other words, this exemplary expedition, the first large-scale and truly scientific expedition in a modern sense, was to help clarify the origin of Scandinavian ancient history. When the enormous amount of antiquities arrived in Sweden, the idea soon arose of gathering under one roof all large collections of antiquities from Mediterranean

countries to form a museum which could visualize on a grand scale the “birth of civilization” and form an introduction to the Museum of National Antiquities in Stockholm.

Since 1928 the Egyptian Museum had been housed in a former bank in the Old Town of Stockholm. Its roots went back to a cabinet of natural curiosities established by Queen Lovisa Ulrika in the Royal Castle of Drottningholm in the 17th century. Complementary acquisitions consisted of a donation of part of the fine private collection founded by the British scholar Gayer-Anderson, who lived and worked in Cairo, and made possible by the help of Crown Prince Gustav Adolf. Other collections to be added to the new museum were the Greek and Roman collections at the National Gallery, likewise with roots back to the 17th century and Queen Christina. Finds stemming from excavations undertaken under the auspices of the Museum of National Antiquities at Asine in Greece and at Shah Tepe in Iran were already in the possession of the Museum of National Antiquities, along with a number of antiquities given as presents to Swedish travellers and diplomats. In

1954, Medelhavsmuseet was officially founded as a state museum comprising all of these collections.

In the meantime, however, Scandinavian archaeology had expanded and cultural relations between Northern Europe and the Mediterranean were gradually realized to be more complex than former diffusionist theories had allowed for. Accordingly, it was now felt more natural to find an independent building for the new Medelhavsmuseet. This was not accomplished until 1982, when the museum moved into its present facilities, an old bank built 1903–5 in close imitation of a renaissance palace, Palazzo Bevilacqua, in Bologna and situated centrally in Stockholm right opposite the Royal Castle, the Opera and the Foreign Ministry. In connection with this move, it was decided to add to the new museum Swedish collections of Islamic antiquities, which gave the museum a new and interesting historical dimension. Since 1982, the Museum has been able, among other things, to acquire Etruscan grave finds through negotiations with the Italian State and donations from private persons and a generous donation from King Gustav VI Adolf.

An important new development

Terracotta sculptures from a rural cult near Ay. Irini in Northern Cyprus excavated by the Swedish Cyprus Expedition 1927–31. The votives date from the 12th – 5th century BC. After the excavation of the site, the finds were divided between Cyprus and Sweden. The picture shows the “Cypriote part”, as it is displayed in the Archaeological Museum in Nicosia, Cyprus. Photo: Sanne Houby-Nielsen

in the history of the Medelhavsmuseet was its detachment in 1999 from the Museum of National Antiquities – the initiator so to speak of the foundation of the Medelhavsmuseet – and its incorporation into a new museum organization in Sweden consisting of the four Swedish state museums which house foreign collections: the Far Eastern Museum and the Ethnographic Museum in Stockholm and the Museum of World Culture (formerly the Ethnographic Museum in Gothenburg) – and the Medelhavsmuseet. The name of this new organization is the National Museums of World Culture and it is the largest museum organization in Sweden.

With this new affiliation, the profile and aim of the Medelhavsmuseet changed significantly. During its time as a department of the Museum

of National Antiquities (under the Swedish National Heritage Board), the Medelhavsmuseet together with the other departments of the Museum of National Antiquities served to show and recall ancient cultures in Sweden and the Mediterranean. In other words, it belonged to the Museum of National Antiquities because its collections were of a historical and archaeological nature and could give insight into *the past*. With its entrance into the National Museum of World Culture, the common denominator became a very different one. Now the temporal dimension was no longer in focus, but *the diversity of cultures of mankind* – in time and space – represented by foreign collections. In other words, the collections of the Medelhavsmuseet were no longer primarily in focus due to their antiquity but because



they may help visualize the diversity of global human cultures, traditions, belief systems, gender roles etc., and thereby further tolerance and broaden the perspective on present-day issues among wider audiences.

An important step for the Medelhavsmuseet in this direction is to build up new kinds of cooperation projects which replace questions of "ownership" of heritage with questions of "responsibility" for heritage, and work constructively to significantly promote the understanding of other (past) cultures. The division of the excavation material from the Swedish Cyprus Expeditions is a good example. This division meant splitting otherwise complete archaeological contexts into two parts (one half for Cyprus, one half for Sweden). This agreement served a purpose at its time. Still today, the publications

of the Swedish Cyprus Expeditions – published in an impressively short period of time – constitute the foundation for Cypriote archaeological research, and the Cyprus collections in Sweden have stimulated generations of Swedish scholars to become involved in Cypriote archaeology and aroused an interest in Cypriote history among wider audiences outside Cyprus. Needless to say, approaches to archaeological contexts are different today, and the Medelhavsmuseet is now looking forward to cooperating with Cyprus and other partners to visualize in a new way for audiences in Stockholm and Nicosia the exciting archaeological sites of Ay. Irini and elsewhere in Cyprus.



Terracotta sculptures from a rural cult near Ay. Irini in Northern Cyprus excavated by the Swedish Cyprus Expedition 1927–31. The votives date from the 12th – 5th century BC. After the excavation of the site, the finds were divided between Cyprus and Sweden. The picture shows the "Swedish part", as it is displayed in the Medelhavs-museet, Stockholm. Photo: Ove Kaneberg.

THE NATIONAL HISTORY MUSEUM OF ROMANIA

Achievements and Perspectives

Crisan Museteanu

General Director, The National Museum of Romania, Bucharest

This article presents the National History Museum of Romania in Bucharest with its achievements and perspectives. The first part is a presentation of the museum, while the second part considers today's problems, most of which are general problems which can probably be found in many history museums.

The National History Museum of Romania was opened in 1972 in a historic building, the former palace of the Central Post Office. The neo-classical style edifice was designed by the architect Alexandru Savulescu and finished in 1900. The building, with a square plan, has at each corner a tower topped by a dome. The main entrance is set off by a monumental staircase and an imposing porch. The exterior façade is of stone.

In the 1970s a modern Lapidarium was built in the museum's inner court. Made of concrete and glass, with a star shape, it was erected to house the copy of Trajan's Column in Rome and other ancient and medieval stone monuments. More details concerning Trajan's Column will follow below.

The National History Museum of Romania builds upon the National



The National Museum of Romania, Bucharest.

Museum of History and Antiquities, which was started in 1834 within the College of Saint Sava in Bucharest and whose foundation decree was signed by Prince Alexandru Ioan Cuza in 1864. The idea of a representative history museum was backed by famous historians, archaeologists and many cultural personalities. Its achievement is the result of a joint effort by the specialists appointed to

set up the thematic exhibitions and to select heritage items for display, and also the work of architects and designers of great talent.

The National History Museum has the following sections: the national treasure, composed of pieces of great historic and intrinsic value, from prehistory, antiquity, the Middle Ages, modern and contemporary history (currently in a process of

reorganization); a numismatic cabinet; laboratories for conservation and restoration of ceramics, metals, paper, textiles, and for physical-chemical and biological investigations; a public relations department. Recently two more sections were created, responding to the new necessities imposed by modern research: multidisciplinary studies (archaeo-zoology, palynology, sedimentology) and preventive archaeology. Next I will present some of the most important exhibits from each section.

I will begin with Trajan's Column because it is one of the great attractions of the National Museum. Raised in Trajan's Forum in Rome in 113 AD, the column illustrates in continuous narrative relief (over 100 scenes with 2500 human figures) the two wars between the Dacians and the Romans in 101-102 and 105-106 AD, the consequence of which was the transformation of the Dacian kingdom into a Roman province. The historical column is considered the most important monument of Roman art and, at the same time, the birth certificate of the Romanian people. This explains the Romanian people's wish to have a copy of its own in the nation's capital. The first proposal for the reconstruction of Trajan's Column in Bucharest dates back to 1867 and was the work of Mihail Kogalniceanu, politician, historian and humanist. At that time the cost problem was discussed in the parliament and a campaign began in the press to raise the funds. Alexandru Odobescu, professor of archaeology and writer, supported the campaign. He wanted the column to be raised in front of Bucharest University. In



Plaster copy of Trajan's column.

1887 a project was elaborated for a monumental building to house the National Museum, the National Library and the Romanian Academy. In 1912 A. Tzigara-Samurcas, a man of culture and initiator of Romanian museography, made applications to the famous classical archaeologist Salomon Reinach, conservator at the Museum of National Antiquities at Saint-Germain-en-Laye in France, to obtain copies of scenes from the column in exchange for copies of scenes from the triumphal monument from Adamclisi, Romania. Tzigara-Samurcas considered that a copy was needed for study, but a reconstruction in Bucharest was not appropriate. "Much as this copy is needed, it would be inappropriate to reconstruct it in bronze, marble or concrete in one of Bucharest's squares."

The project was launched again in 1934 and was realized with the efforts of the archaeologist Emil

Panaiteescu, director of the Romanian School of Rome. In 1939 the Romanian state ordered a copy of Trajan's Column from some craftsmen in the Vatican under the supervision of Francesco Mercatalli. The task was carried out during World War II. The copy was financed entirely by the Romanian state, and until the resumption of diplomatic relations with the Vatican the cast remained in the basement of the Lateran Museum, Trajan's Forum and the deposits of the Palace of Exhibitions in Rome. The copy of Trajan's Column arrived in Bucharest in 1967. The ideal place to exhibit it was found by transforming the former Post Office Palace into a museum. The exposition of the copy was a difficult task for the museum specialists, architects and engineers who implemented the project for the Lapidarium. The reason was that the Roman monument was partially reconstructed at



Large fibula in the shape of an eagle. The fibula, which is made of gold and precious stones, is part of a larger treasure found near Pietroasa. 5th century AD. Photo: George Dumitriu.

the centre in its original dimensions, and at the edges the reliefs and other stone monuments had to be presented in a certain thematic and scientific way. The presentation of the column's reliefs in a continuous sequence raised the problem of avoiding monotony because the pieces are the same as regards the material and colour. To show the way in which the Column is read, and to allow visitors to imagine more easily what the original looks like, ten metres of the column were reconstructed at the centre of the Lapidarium: the pedestal with the funerary chamber, 5.37 metres high, the base in the shape of a laurel wreath, 1.68 metres high, and the first six reliefs of the column. The rest of the scenes were placed on metallic supports along the walls and on four metal tambours, with a diameter equal to that of the column's shaft. Placed for optimal viewing, perfectly illuminated, the casts of the column are displayed in a modern way, so that we can find here the best place for studying the column.

Since its opening the museum has had two main objectives: the re-evaluation of the heritage items in the permanent and temporary exhibitions, and their scientific re-evaluation in publications (guides, periodicals, monographs).

Unfortunately, the dictatorial regime in Romania had consequences for the organization and presentation of the museum, because some interpretations of the historical processes were imposed on the museum. Tragedy struck the National Museum, along with many historical monuments in Romania, with the 1977 earthquake, when the building and a



The Thinker. Clay statuette found in the necropolis of Cernavoda and dated to the second half of the 6th millenium BC. Photo: George Dumitriu.



Geto-Thracian head of gilded silver from the princely grave of Peretu. Second half of the 4th century BC. Photo: George Dumitriu.

part of the heritage suffered. At the reorganization in 1979 the museum was turned into a history manual, with many texts which sometimes covered the exhibits. After that the museum specialists had to hold conferences by command, arrange standard anniversary exhibitions, without contacts with foreign colleagues. Despite all these tendencies and the priority of cultural-educative activities over scientific research, a school of museum specialists in different eras, categories of objects, and restoration was created in the museum.

After the 1989 revolution the museum was first politically "cleaned", the exhibits were left to talk without words, contacts with the outside world were resumed and great exhibitions were organized, in cooperation with other museums in Frankfurt, Florence, Ancona, Paris, Rotterdam etc. Publishing got under way again, including a new series of monographs. Archaeological activity was also recommenced, the National Museum being in charge of major rescue excavations or being involved in cooperation projects, for example, working with France on the Neolithic tell in Harsova.

The museum faces great problems today: the reconstruction of the building, the reconsideration of the permanent exhibition, and relations with the public. I must say sincerely that the research activity has brought great satisfaction and opportunities for the museum specialists to enter the international scientific community, sometimes leaving behind their pedagogical activities in the museum.

The questions we raise about the

organization of the permanent exhibition are related to the method of exposition, the selection of exhibits, showcases, lighting, labels and the amount of information they should contain. What should be the role of illustrative material in a history exhibition? While maps are absolutely necessary, we believe that explanatory texts are necessary only in certain situations. We do not believe that a history museum must be an illustrated schoolbook. Should the objects be exposed functionally or should visitors use their imagination? Should assemblages be reconstructed in a history museum, where the space allows? How often should a permanent exhibition be renewed entirely?

We welcome this meeting with other museum specialists, as a way to establish common strategies for museum science in the third millennium.

THE ARCHAEOLOGICAL MUSEUM OF PATRAS

and the History of the City through the Excavations

Michalis Petropoulos

Director, 6th Ephorate of Prehistoric and Classical Antiquities Patras, Greece

Patras is today one of the largest cities of Greece, capital of the prefecture of Achaia, and lies in the North-Western Peloponnese. In antiquity it was one of the twelve cities of Achaia¹ and became the most important of them during the Roman period.

The information for the history of Achaia generally and Patras in particular, as we know it from the ancient writers, is very poor. The reason is that Achaia was on the periphery of the political and military evolution of ancient Greece and did not participate in the great events of the historic era. So the almost unknown city of Patras did not arouse the interest of the Greek Archaeological Service or of the foreign archaeological schools in undertaking systematic excavations. But a small collection of accidental archaeological finds of the ancient city had already started to take shape in the 19th century AD. Some time after 1950 an old building was transformed into an archaeological museum.² The archaeological finds started to multiply, especially from 1970, when new high-rise buildings replaced the old, small houses. The

deep foundations of the new buildings brought to light the remains of the ancient city. So the systematic excavations were replaced by rescue excavations in the modern city and the wider region and have offered a great number of important new elements that have changed its poorly documented history, as it was known from the written sources. Among the ancient writers the most complete description of the city itself and its older history comes from Pausanias in the second century AD.³

The archaeological finds of the small museum are exhibited in the traditional way, that is to say, chronological classification.⁴ But there is no room in this old museum to exhibit all these new finds that come to light every day from the rescue excavations. So a new museum is going to be erected, in which the traditional way of exhibition will be replaced by another philosophy, according to which the new and full history of the city, as it has been documented by the excavations, and its contribution



The exterior of the Archaeological Museum of Patras.



The interior of the Archaeological Museum of Patras.

to the political and cultural history of ancient Greece, will be supported by the archaeological finds.

The Archaeological Museum of Aigion

We tried to put this new philosophy into practice in the Archaeological Museum of Aigion, the second largest city of Achaia, some years ago. This Museum covers archaeologically the east part of Achaia, named Aigialeia. The building was erected in 1890 and it was used until 1970 as the Central Market of the small town. In 1996 the market was changed into a museum. The exhibition has tried to present the history of the region from the Neolithic to the Roman period.⁵ The finds are not exhibited only chronologically; there are also special units within each period that show the new archaeological information and how this can be a historical source. There are, for example, showcases that give

the visitors relevant information regarding the name of the ancient cities of the region, the burial customs, the workshops, the ancient worship and the gods, everyday life, etc.

The history of Patras according to written sources

We now return to Patras to see what we know about its history from the written sources⁶ and what news the rescue excavations have offered.⁷

Patras, according to Pausanias, was founded by the Achaians of Sparta, who, led by Preuges and his son Patreus, came here after being forced out by the Dorians, at the end of the Mycenaean period. Similarly, the Achaians of Argos, also forced out by the Dorians, headed by Tisamenos, occupied eastern Achaia, after besieging Helice. Up to then, the whole of Achaia was named Ionia, because the first inhabitants of it were the Ionians. It was also called Aigia-

los, either because it was named after King Aigialos of Sicyon, or because the whole region spread all along the coast. The Ionians, after their expulsion from Achaia by the Achaians, went first to Athens and then to Asia Minor, where they founded twelve cities, the Ionian Dodekapolis, in remembrance of the twelve cities they had left behind in Achaia.

Preuges⁸ and Patreus⁹ united three small Ionian settlements, named Aroe, Antheia and Mesatis, into one, and having Aroe as a centre they founded a new city that was called Patras after Patreus. The oldest of these three Ionian settlements was Aroe, founded by Eumelos, who, helped by Triptolemos of Eleusis, introduced the cultivation of grain. Eumelos and Triptolemos later founded Antheia, which was named after Eumelos' son, Antheias. Finally,



Roman copy of the marble statue of Athena Parthenos of Pheidias. From Patras.



Roman mosaic with theatrical and athletic games. From Patras.

at the third settlement of Mesatis, the god Dionysus was worshipped.

According to another tradition, Eurypylos, son of Euemonos, king of Thessaly, heading the Thessalians after the Trojan War, founded a colony at Aroe.¹⁰

After the Mycenaean period, and as its geographical position was on the periphery of Greece and quite far from the large centres of that period, such as Athens, Sparta, Corinth, Chalkis etc., Patras does not play any important role in the significant events and the political evolutions that occur in the rest of the country. It does not found colonies in South Italy, as other cities of Achaia do,¹¹ nor is it active in the Persian Wars (490–479 BC), the Peloponnesian War (431–404 BC) and the conflicts of the first half of the 4th century BC. The initiative for all internal movements of that era belongs exclusively to Eastern Achaia.

On the other hand, after 280 BC, Patras played the main political role in Achaia and Augustus later founded a Roman colony here.

The inactivity of Patras in the political field seems to be the reason why only those events linked to other large cities are referred to by great ancient historians and not events of local importance. So, we do not know whether Patras took part in the Peloponnesian War. The only information in Thucydides is that Alkibiades proposed that Patras should construct a Long Wall to link the city around the acropolis to the port.¹² Yet the ancient historian does not say whether Patras really constructed this Long Wall.

More is known from the sources for the period after 280 BC, when the Second Achaian League was founded.¹³ In 146 BC Rome occupied Greece, and Patras became part of the Eparchy of the Roman Achaia.

Augustus founded a colony here and Patras was declared a “civitas libera”.¹⁴

The history of Patras after the excavations

By means of excavations, mainly rescue excavations, many gaps in the city's history are now filled and many of the statements of ancient writers have been refuted.¹⁵

The exterior of the Archaeological Museum of Aigion.



From the elements known so far, it is obvious that Patras was first inhabited in the 3rd millennium BC, in Early Helladic II, and not in Late Helladic, as we had believed following the written tradition. These very ancient traces of the city are located in the eastern part of the modern city.¹⁶ The same place continued to be inhabited during the next period, the Middle Helladic. A second settlement of the Middle Helladic was founded in the south-eastern part.¹⁷ At the end of this period Patras seems to have relations with other faraway regions, such as Cyprus. The wishbone pottery of the island was copied by local workshops.¹⁸ But Patras started flourishing for the first time during the Late Helladic or Mycenaean Period and reached its highest level during the Late Helladic III, when the whole of Achaia also flourished.¹⁹ The large number of Mycenaean cemeteries and settlements, found in and around the city, prove not only that the population increased significantly, but also that relations developed among the different regions of Achaia, such as between Patras and Crete.²⁰ From two neighbouring cemeteries, not far from Patras, come finds such as cylinder seals and glass vases that show relations with the east.²¹ Other finds show relations with the Dodecanese, North and Central Europe, Italy and the Adriatic.²²

The introduction of these products proves that the ancient sea route between the east and the Ionian and Adriatic seas follows the west coast of the Peloponnese with two intermediate stations at Chania in Crete and at Messene, where similar products have been found.²³



Mycenaean finds in the Archaeological Museum of Aigion.

At the end of the Mycenaean Period, Patras's synoecism of Patreus and Preuges is nothing more than a religious unit²⁴ and a foundation of a common worship of the goddess Artemis, who was called Triklaria after the three settlements²⁵ that initially existed in the area and participated in the festivities. Modern scholars have proposed a lot of places for the location of the temple of

Finds of a Late Geometric tomb in the Archaeological Museum of Aigion.



Artemis. But the solution to the problem comes from three marble fragments depicting the battle of Amazons, from the pediment of a classical temple of this deity; the pieces were found in the river Velvitsianikos, to the north of Patras.²⁶ The recent discovery of an inscription of the Roman period locates ancient Mesatis at Voudeni in the region of Sychaina,²⁷ also to the north of Patras, where an important Mycenaean centre came to light in recent years.²⁸ If we believe the testimony of ancient sources that Patras was founded at Aroe, then we have to look for it at the place where the medieval fortress is. And indeed a Mycenaean cemetery to the south of the fortress²⁹ proves that the information is right. The third Ionian settlement, then, Antheia, must be located either to the east of Patras, by the Mycenaean citadel of Petroto, or better to the north, by the



The original marble statue of Aigiochos in the Archaeological Museum of Aigion. 1st century AD.

Mycenaean citadel of Ortos.³⁰ So, the excavations have helped us to confirm the prehistoric topography of Patras and the wider area.

Concerning the two periods that followed, Geometric and Archaic, the written sources say nothing and only a few archaeological elements had until recently come to light from Patras, although many cemeteries in the whole of Achaia, west and east, showed that the population had increased. But finds of the last few years have proved that also in Patras small communities of the Geometric period had been created.³¹ The same seems to have happened during the Archaic period.

Impressive archaeological remains

The archaeological evidence for the classical period is really impressive. Although nothing has survived from the walls of the houses, the creation of the first organised cemetery of the city, known as the Northern Cemetery, shows that now, a little later than 450 BC, the city of Patras was founded as a political organisation.³² So, the written tradition about Patreus seems to be a later creation, perhaps of the Hellenistic period, when most of the cities of Greece invented settlers in order to interpret the origin of their names.

The tradition for Alkibiades' Long Wall seems to be based on a real event, as traces of the Wall were found three years ago during rescue excavations.³³ This discovery proves that Patras had an unknown contribution to the Peloponnesian War, in which almost all Greek cities took part.

During the Hellenistic period the city was extended in the direction of the sea, without reaching it, and a

second cemetery, the southern one, was established.³⁴ This was the first time that the cities of West Achaia – Patras, Pharai, Dyme and Tritaia – took the political initiative from the cities of East Achaia and created the Second Achaian League. From the Hellenistic city a lot of archaeological remains have survived under the later Roman houses. The streets are made of earth, pebbles and sherds; none of them is paved with slabs.

Patras reaches its highest level during the Roman period though, when its port, because of the destruction of the port of Corinth in 146 BC by the Romans, plays the primary role in communications between Greece and Italy.³⁵ Remains of the ancient port have been found in rescue excavations.³⁶ A representation of the port can also be seen on the coins of Patras.³⁷ Moreover, the foundation of the Roman colony in 14 BC by Augustus promoted the importance of Patras even more. The discord between scholars about the chronology of the foundation of the colony found its solution through a bronze coin of Domitianus, which was minted at 86 AD for the celebration of the centenary of the colony.³⁸

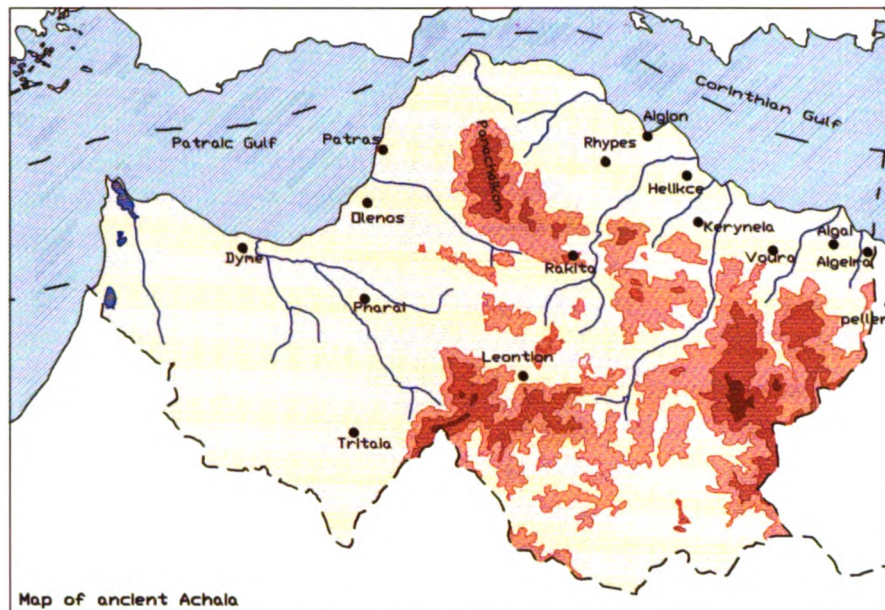
Now the city was extended as far as the sea and the population rose to the point that a third main cemetery, the eastern one, and a fourth, the south-eastern, were founded.³⁹ Because of these gradual extensions of the city, the streets did not have the same orientation. The central streets were paved with slabs, with a pavement running along one of the sides.

In the Roman period a cadastral map was drawn up and the land was reorganised and given to Roman veterans of the X (Equestris) and XII

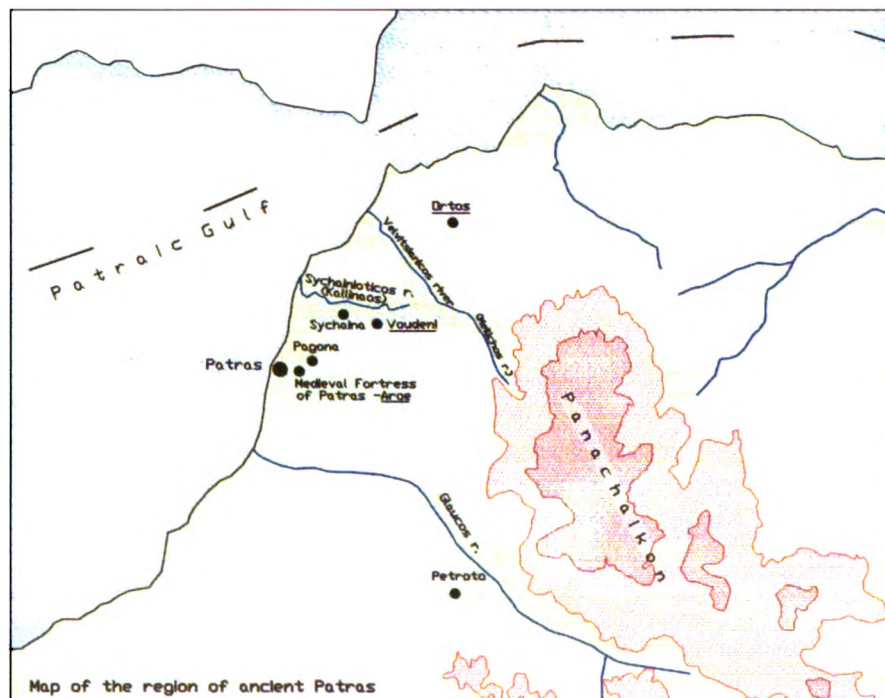
(Fulminata) legions. The land was now exploited through the farmhouses. Every farmhouse had its own private cemetery. A last excavation, still in progress, brought to light the private cemetery of a real Roman family of the 1st century AD, as it is shown on the funerary inscription,⁴⁰ which confirms our hypothesis that land was occupied by the Roman veterans. The Roman Emperors granted Patras the privilege of minting its own coins on which are inscribed the initials CAAP, previously transcribed as COLONIA AUGUSTA AROE PATRENSIS. On a recently found coin we read COL(ONIA) AUG(USTA) ACH(AICA) and not COLONIA AUGUSTA AROE.⁴¹ The Roman Emperors also donated public buildings to the city, such as the aqueduct, the odeion and the amphitheatre or stadium. From the sources only the odeion was known.⁴² The aqueduct is still visible and the amphitheatre or stadium⁴³ came to light through the rescue excavations. Dedicatory inscriptions characterise some Emperors as benefactors.⁴⁴ But the colony of Patras was not enclosed with walls during the Roman Period, as was Nikopolis, the other famous colony of Augustus.⁴⁵ This is due to the fact that between the foundation of Nikopolis in 29 BC and that of Patras in 14 BC the Pax Romana was established.

Important workshops

During Roman times some important workshops were created, such as those of the clay lamps, which were known as Corinthian, but now we must ascribe them to the workshop of Patras. The same happens with the



Map of ancient Achaia with its ancient cities and Rakita, where the Late Geometric temple of Artemis Aontia was found.



Map of the Region of Patras.

so-called Corinthian bowls, which were also produced in Patras.⁴⁶ Patras was also famous for its linen production. The ceramic products of Patras were exported and have been found in many places. For their production two industrial zones were created, the first by the port and the second inland by the road to ancient Pharai.⁴⁷ Main roads and bridges outside the city were constructed to facilitate commercial exchange.⁴⁸

Another characteristic is the great number of floor mosaics, some of which bear the name of the artists. It is sure, therefore, that a local school of floor mosaics was active in Patras, with its own repertoire and technique.

Cults of foreign gods, such as Kybele, Attis, Isis and Sarapis, were introduced in their Roman form, and a Lychnomanteion was erected near the port.⁴⁹ The temples of the Capitoline Trinity⁵⁰ and of Aedes Augustalium⁵¹ represent the introduction of the distinctly Roman cults. The presence of these new deities is proved by the discovery of their temples or of their attributes.

Patras – a cosmopolitan city

The combination of the written sources and the rescue excavations shows us that Patras was a cosmopolitan city. Its zenith came in the second century AD. Its decline started from the end of the 3rd century AD, which was due to a great earthquake that also destroyed Olympia, which lies to the south-east of Patras.

Although for the other periods, such as the Early Helladic, Middle Helladic, Late Helladic, Classical, Hellenistic and Roman, remains of the settlements have survived in

different parts of Achaia and Patras itself, the Geometric and Archaic periods are known only from the cemeteries. This gap was filled recently by the Geometric Temple of Artemis Aontia,⁵² which was erected at Rakita in the centre of Achaia on Mount Panachaikos. The Greek epithet Aontia means "Artemis who blows".⁵³ The apsidal temple, with a peristasis of 41 wooden columns on stone bases, is dated to the end of the 8th century BC and was destroyed in the first half of the 4th century BC by a strong earthquake, perhaps the same earthquake that also destroyed Helice in 373 BC. In this early temple we can find a forerunner form of all those elements that constitute the later Archaic and Classical Greek temple, that is to say, the pronaos, the main temple or cella, the adyton and the peristasis. The most unexpected feature of the temple is the semicircular prostoon or porch, designed to correlate with the back apsidal side of the building, and playing the same role as the later pronaos or prodomos. Instead of a wall there are five wooden piers on stone bases. It is probable that wooden Doric capitals were added on top of the wooden columns, as we suppose from three miniature Doric capitals of clay that came to light during the excavation. There are four possible reconstructions of the temple.⁵⁴

This temple confirms the opinions of Cook, that the Doric order was created in the northern Peloponnese during the 7th century BC and was applied to apsidal Geometric temples,⁵⁵ and of Mallwitz, that the peristasis was created in the north-east Peloponnese.⁵⁶

Some finds from the deposits of

the temple, such as Egyptian scarabs and small weapons, similar to those found in Cyprus, show that even now Achaia continued to have relations with the east. Finds from the Geometric graves of Aigion⁵⁷ also give evidence of the same relations.

I have tried to give only a sample of the important information provided by the excavations. This information has changed the poor history of Achaia and Patras and has shown the significant contribution of the region in the political life and the art of ancient Greece. So, the philosophy of the exhibition of the New Archaeological Museum of Patras is this: (a) to unfold the history of the region through the excavations; (b) to show the critical points that prove this completed new history; (c) to bring out the elements that agree or disagree with the ancient writers; and (d) to demonstrate the role of Achaia in Greek history.

Of course the museum must not be a passive organisation, which offers only its exhibition. It must play a second important role, that is to say, to be a part of the local social life through lectures, theatrical or musical performances, painting or sculpture exhibitions, etc. It must organise congresses and temporary exhibitions with the new archaeological finds and have a library with all the books and articles that refer to the Museum, its excavations and its exhibition. We have tried to realise our ambitions for this new role of the museum in the Archaeological Museum of Aigion. We hope that our ideas will have been further enriched by the time the new Archaeological Museum of Patras is ready in 2006, when Patras will be the Cultural Capital of Europe.

THE MISSION AND EXPERIENCES OF A LOCAL MUSEUM IN TURKEY: The Middle East Technical University Museum

Numan Tuna

Director of The Middle East Technical University Museum Ankara, Turkey

Museology in Turkey

Turkey, being both a Mediterranean country and bridge between Europe and Asia, is a country which has natural diversity of cultures. Turkey's approach to the cultural heritage especially concerns the new trends in museology. It suffers the same constraints and has the same opportunities as the countries of Eastern Europe and the Mediterranean. However, due to its strategic location, Turkey has variety and potential regarding the cultural heritage which most of the other countries lack.

In Turkey, interest in national identity and cultural heritage developed in pace with the era of industrialisation and modernisation in the second half of the 19th century. Although the interest in cultural heritage in Turkey started earlier within the context of neighbouring countries, today both the cultural sector and especially the activities concerning the museum facilities create problems unique to a society in transition.

There are approximately 200 international and national archaeological projects in progress in Turkey. In addition, approximately the same



The museum from the main pedestrian walkway at METU Campus.

number of small-scale rescue operations are being carried out by archaeological services related to the Ministry of Culture. In contrast, there are approximately 3,200 scheduled archaeological sites. Turkey's cultural inventory has not been drawn up yet. Thus, unfortunately we do not know what we have been losing as the cultural heritage is being destroyed in

Turkey, which is a country in a rapid process of development and dramatic change. There are 82 archaeological museums including the local museums related to the Ministry of Culture. As for the thematic museums (anthropological museums) of the Ministry of Culture, they number 88. There are 63 thematic museums related to public institutions and 21

local museums related to municipalities, while 14 museums work as private institutions.

In Turkey, most of the museums have functioned as institutions directed by the government or the Ministry of Culture since the day the Republic was established. Since the 1980s, a remarkable increase in the number of other governmental institutions and especially private museums has been observed. These museums are also supervised by the Ministry of Culture.

Besides the museums which are constituted as thematic, most of the museums that are established as archaeological museums do not invite audience participation and display the exhibits in a general chronological order without using new techniques. The understanding of presentation is still uncreative and static. These museums are cut off from development, with communications to their immediate and broader surroundings being either severed or non-existent.

The 1990s saw more creative action in museology in Turkey. In the Habitat II Meeting organised by United Nations, the possibilities of museum activities were encouraged by the use of new and interactive techniques, and collections concerning city inhabitants were added for the first time with the workshops of the Istanbul Historical Museum. On the other hand, communication and exchange of information and experience between museums in Turkey and those in European and Mediterranean countries have been cut off. Thus, it can be said that it has not yet been possible to reach an adequate level of collaboration among museums both within Turkey and abroad.



The exhibition hall on the first floor of METU Museum.

Since 2000, virtual museum activities have started in Turkey and the first results have been obtained.

Unfortunately, academic and specialist training activities concerning museology are carried out by master's programmes at only two universities. The increasing need concerning the subject has been insufficiently met by training programmes for specialists in artefact conservation during the last decade. There is no adequate conservation laboratory in most of the museums supervised by the Turkish Ministry of Culture. The Istanbul Central Conser-

vation Laboratory serves most of these museums.

The Centre for Research and Assessment of the Historic Environment (TACDAM): Scope and Activities

In 1966, scholars from various universities and scientific institutions of Turkey joined together under the leadership of Middle East Technical University to establish a research institute to undertake the Keban Salvage Project. It was a cooperative effort to rescue the historical monuments and sites of a region that had



Phrygian bronze cauldron with loop handles, cast, 8th–7th century BC.

to be flooded through the construction of Keban Dam in 1970s. After 1975, the project extended its study area to the Lower Euphrates Region.

Meanwhile, the archaeological sites within the Middle East Technical University (METU) campus area, which comprises a vast territory of more than 4,000 hectares, were being excavated, and the University Museum was established for the dissemination of information revealed by excavations and the display of artefacts to the public.

This institute, restructured in 1995 as the Centre of Research and Assessment of the Historic Environment (known by the Turkish acronym TACDAM) continued its original mission: to stimulate projects of salvage archaeology and documentation of historical environment by means of the most advanced and non-

destructive methods and techniques for those areas under risk.

Now, among the advanced institutions of archaeology in Turkey, TACDAM stands as one of the leading research units concerning historical environmental matters with a multidisciplinary vision. Directed in research matters by a managing committee comprising representatives of several academic units at METU – archaeometry, settlement archaeology, geology, restoration of historic monuments, city and regional planning – TACDAM serves as an interdisciplinary research centre to conduct surveys and excavate archaeological sites in threatened areas of Turkey, publishing their results and displaying the collected artefacts at METU Museum.

Regarding individual projects accomplished by TACDAM as early

as the 1960s, when the university campus was being constructed, an Early Bronze Age site, Kocumbeli, and the Iron Age settlement of Yalincak were excavated by a group of experts from METU. These operations gave rise to the foundation of METU Museum within the framework of an archaeological research centre. During the 1970s, TACDAM–METU gave priority to the salvage and publication of the archaeological heritage which was scheduled to be inundated by the reservoir lake of the Keban Dam. Publications by METU on the Keban Project's activities have aroused interest in the archaeological community. The excavations of the Phrygian Tumuli in Ankara under the directorship of Prof. Dr. S. Buluç and investigations at a Classical site of Teos, conducted by Dr. M. Uz were among the projects accomplished in the 1980s. In the meantime, Prof. Dr. N. Tuna began the archaeological survey and excavations of ceramic workshops in the Cnidian Peninsula in collaboration with Prof. Dr. J.-Y. Empereur from CNRS, and the Archaic site of Knidos with the Apollo temple followed this in the 1990s.

TACDAM has recently put forward examples of projects for optimum solutions to preserve the cultural heritage; the Istanbul metro project has been assessed to ensure the minimum loss to the archaeological heritage; TACDAM has been conducting a project for the salvage of the cultural and archaeological heritage in the impact areas of Baku–Tbilisi–Ceyhan Crude Oil Pipeline for the Turkish Petroleum Pipeline Corporation (BOTAS) and British

Petroleum (BP), to provide a profile of the archaeological heritage along the route of the pipeline and identify a strategy to be followed for investigating the adverse effects of the project.

The European Convention on the Protection of the Archaeological Heritage, signed in Malta in 1992 by countries including Turkey, in accordance with the principles of integrated conservation, puts greater emphasis on protection by documentation for the development of large projects. According to these principles, it is suggested that the cultural heritage needs to be protected, as an integrated part of the modern environment with minimal negative effects. In this respect and in the light of our previous experiences from the Salvage Projects of Keban and the Lower Euphrates Dam Reservoirs which were conducted in the 1970s and 1980s, TACDAM launched a regional project in Southeastern Anatolia to mitigate the adverse effects of the Ilisu and Carchemish Dam Projects on the cultural heritage of the area.

Along with the prominent universities of Turkey, German universities (Münster, Munich), American universities (Bryn Mawr, Bringhampton, Utah, Akron), the Italian University of Rome, The Oriental Institute of the Czech Republic, the American Research Institute in Turkey, the German Archaeological Institute and the French Anatolian Research Institute have participated in this project.

A committee has been formed to conduct the project; activities undertaken each year have been overviewed and directed by the advisory



Phrygian bronze bowls (with omphalos) found in a set, 8th–7th century BC.

committee whose members are representatives of agencies authorised in the cultural management of this region, namely the Ministry of Culture, the Southeastern Anatolia Regional Development Administration and private foundations.

Constrained by time limitations, the international research team started to focus its efforts on the Carchemish area until the end of 2001. The work began in 1998 with four excavations and nine surveys. In 1999, this had become a huge international archaeological salvage operation, with nine excavations and four surveys in the Carchemish Dam region, and four excavations and two survey projects in the Ilisu Dam region, and by 2002 this had increased to a total of 26 excavation and survey projects in the two regions.

Middle East Technical University (METU) Museum

Among the non-governmental, private museums, METU Museum is unique in Turkey. Since the 1960s when METU was established, the Museum has been interested in the preservation of the cultural heritage and it has museological activities. METU Archaeological Museum was established in 1968 and it has been in working in collaboration with both the students (Archaeological Society Club) and the academic staff of the University's related departments (such as restoration, conservation, archaeometry, settlement archaeology, anthropology, public administration, city and regional planning, architecture etc.). The Museum's goal is to increase the awareness of cultural heritage both among the University's students and among the

citizens of Ankara. Besides, it provides experimental museological activities for all the universities and educational institutions in Ankara as part of a scheduled programme.

METU Museum is reorganised occasionally to present the archaeological artefacts in a creative way. In these presentations, the areas excavated within the university campus, the realisation of the studies, and the projects are considered, rather than following a chronological order. This presentation has not been arranged to be interactive yet. Besides, the Museum's website is updated periodically to suit the demands of Internet visitors.

The Museum has three exhibition halls: the findings from the Phrygian Necropolis of Ankara are exhibited on the first floor, the mezzanine level is reserved for finds from the ancient sites of Yalıncağ and Koçumbeli, while the ground floor comprises the exhibition hall for posters with display units of ethnographic artefacts, besides administrative offices, stores and service rooms.

METU Museum, being one of the unique local museums embodying the artefacts of the Phrygian period, which is one of the Early Iron Age Cultures of Anatolia, arranged international symposiums concerning Phrygian culture and archaeology in 1991 and 1996 and thus attracted the interest and participation of international specialists by means of the workshops arranged. The proceedings of the workshop held in 1996, concerning the Phrygian Symposium arranged by METU Museum in parallel to the TACDAM's activities, have been published. Moreover, the guide and catalogue presenting the

Museum was published in 1996. A new, revised edition was scheduled for publication in 2003.

Since 1997 METU Museum has been cooperating with the Hungarian National Museum within the scope of the protocol concerning conservation and databases. A conservation project was launched in 1998, and since then the collections of Phrygian bronzes (cauldrons, bowls), textiles and Early Bronze Age pottery have been conserved and restored considerably. Workshop activities on archaeological presentations and field practices have been conducted at the sites of Koçumbeli and Yalıncağ at the request of various institutions and groups of specialists. The Experimental Archaeological Project at Koçumbeli was prepared in cooperation with the Butser Ancient Farm in England.

METU Museum has unique constitution and characteristics; it has favourable opportunities by virtue of its relationship to METU, which is one of the leading universities in Turkey. However, the Museum still suffers from constraints, as do most of the museums in Turkey.

Unfortunately, METU Museum has not yet succeeded in increasing cultural heritage awareness to an adequate level among the citizens, university students and academic divisions in Ankara. The most important factor here is that people are not enthusiastic and conscious enough to participate in the activities and presentations in the Museum. The Museum's present state of presentation is limited in scope. There are no adequate opportunities provided for interactive methods. The publications and souvenirs presenting the Museum are inadequate. Here the

Museum is restricted to the money provided by the METU Graduates' Society. Hence, this is a serious obstacle to the projects to be realised.

METU Museum aims to become a cultural centre that does not have a distant relationship but rather close communication with and participation in the university community as well as with visitors from Ankara. Priority and importance should be given to carrying on more joint projects with the departments related to museology both outside and inside the university (such as the Museology Programme of the Faculty of Education and the Department of Industrial Design of the Faculty of Architecture) in order to accomplish the transformation into a "living" museum.

Occasional exhibitions and activities both in the areas where the archaeological artefacts are presented and in the reception hall in the museum, arrangement of meeting and workshops, financing of these activities with the cooperating institutions and educational activities will be excellent support for the maintenance and basic expenses of the museum. Both these activities and the contract-based archaeological activities conducted by TACDAM, along with fund-raising projects, will provide finance for the museum's long-term missions, presentations and other interactive facilities which will require large investments. Moreover, it will activate the joint projects planned to be realised in the future with Mediterranean and European countries within the circle of European Sixth Framework Programme.

MEDITERRANEAN MUSEUMS AND ISLAMIC ART

Karin Ådahl

Director, The Swedish Institute in Istanbul, Turkey

"The Mediterranean world provides an ideal point of observation from which to study the problem of how communities of diverse religious, ethnic, linguistic, and cultural traditions interacted with each other over a long period of time. Few regions in the world can match the depth of historical experience, the diversity of religious and ethnic situations, and the complexity of social interactions which resulted from the degree of propinquity and of geographic mobility within the Mediterranean world itself."

In this introduction to a workshop on *The Mediterranean: A Sea that Unites/ A Sea that Divides* in Florence in March 2003, Anthony Molho and Cemal Kafadar caught in a few words the importance of studies on the Mediterranean history and cultures.

As in so many recent works on the Mediterranean, Fernand Braudel's books offered yet again a point of departure. *La Méditerranée et le monde méditerranéen à l'époque de Philippe II* was published in 1949 and was followed by several studies, now recognised worldwide. While Braudel in his historical analyses saw the

Mediterranean world as unified by the sea, much recent research has been stressing the dividing factors. The Barcelona process, aimed at directing the cultural work on the region in the EU, is, however, considering anew the unifying elements in the Mediterranean, thus encouraging cultural cooperation between north and south, east and west.

In what ways do museums reflect or respond to these different perspectives on the Mediterranean culture or cultures? Museums exhibiting Pharaonic, Greek and Roman collections are facing challenges different from those of museums exhibiting Islamic art. Still it is the interaction between these periods and cultures which needs to be elucidated when viewed in a Mediterranean perspective.

Islamic art museums and major museums which hold permanent exhibitions of Islamic art have been organised in a traditional way, since they were first established in the late 19th century, displaying Islamic art according to regions, periods and aesthetic qualities. This is, and has been, a consequence of Islamic art being considered as one of the major art traditions in the world to be



Interior from the Islamic art and culture exhibition in the Museum of Mediterranean and Near Eastern Antiquities in Stockholm. In the foreground a model of the mosque in Maglaj, Bosnia. Photo: Ove Kaneberg.



Two Seljuk ceramic bowls (Kashan, Iran, 13th century) from the Islamic art collection in the Museum of Mediterranean and Near Eastern Antiquities in Stockholm. Photo: Ove Kaneberg.

compared with Greek, Roman, Chinese, Japanese or Indian art. Islamic art exhibitions, however, have paid little attention to the religious or cultural aspects of Islam unless the collection has been of an ethnographical or anthropological character.

"Islamic art" was the commonly accepted definition of art (and architecture) from the Islamic world from the 7th until the 19th century. The term "Islamic" has defined the Muslim world as a cultural sphere, and the arts created in the Muslim world as Islamic art.

In this context the use of the term "Islamic" has not been questioned until recently. New perspectives have developed, with Islam spreading in Europe and with a militant Islam active worldwide. As a consequence, issues are now addressed such as: "What is Islamic culture?" or "Can Islamic art be exhibited in the world of today without being related to the religion?" There is also a growing demand for more information and more educational approach in museums and exhibitions.

When museums or exhibitions of Islamic art were created, mainly in the early 20th century, there was little difference in organisation between museums and exhibitions in the Islamic world and museums in Europe or in the United States. In the Nordic countries, not bordering on any part of the Islamic world and with no colonial past, the first Islamic permanent exhibition did not open until the 1960s and then as part of the David Collection in Copenhagen. The Islamic collections in Sweden came on permanent display in the Museum of Mediterranean and Near

Eastern Antiquities in 1982. These latecomers likewise followed already set patterns in displaying the collections.

Needless to say, important institutions like the Louvre, the British Museum, the Berlin Museums and the Metropolitan Museum in New York often served as models for museums in other parts of the world, Muslim or not Muslim. Most major museums in the non-European countries in the Mediterranean and in the Middle East were also built and organised with the help of experts from Europe or the United States.

While permanent exhibitions followed well-established models, temporary exhibitions, focusing on a specific topic or a theme, could add other aspects of the relation between Islamic art and Islamic culture and also deal with issues of a religious, philosophical or more theoretical character. Many temporary exhibitions during the last century have thus contributed to broadening the knowledge and understanding of Islamic history, art and culture.

Today both permanent and temporary exhibitions are visited and perceived with new perspectives on Islam. Religious practices, traditions, cultural clashes and conflicts as well as terrorism and the political situation in the Middle and Near East are filters also when receiving an artistic or cultural message.

The changes first seen in the European context in the 1980s, and sharply emphasised after wars, political unrest in the Middle East and terrorist attacks in recent time, have considerably influenced museum visitors, whose knowledge and information mainly come from news

media. Islamic art, more than any other art in the history of world cultures, is now, as a consequence, inseparably related to the religion of Islam, its practices and influence on culture and life, and also to social aspects, gender issues, equality, education and mobility.

Museums have been faced with reconsidering traditional aspects and values. The trend is obvious among most of the leading museums in the world, in Berlin, London, Paris, New York and Cairo as well as in the Museum of Mediterranean and Near Eastern Antiquities in Stockholm.

The Islamic departments in the Berlin museums were reorganised after the fall of the Berlin wall. The two collections in East and West Berlin were then brought together on Museumsinsel in the Staatliche Museen zu Berlin. This exhibition will now move to a more central part of the museum in order to be more accessible to the public.

In the Louvre the Islamic department recently reopened after having been closed for many years while preparing a new exhibition. It will now again be reorganised and enlarged in a new wing of the Louvre. The Islamic exhibition in the Institut du Monde Arabe will be reorganised as well, and in Paris there will also be an Islamic exhibition in the new museum for world cultures, the Musée Quai Branley.

In the British Museum the Islamic arts have been on display since the 1990s near the back entrance to the museum, difficult to find when entering the main entrance. In connection with the general transformation of the British Museum this exhibition will also be reorganised to

correspond better to educational purposes, but it will still be kept in the old exhibition space.

The Islamic exhibition in the Metropolitan Museum in New York, created by Richard Ettinghausen in the 1970s, is now closed. After nearly thirty years it will be expanded and reorganised; it is still not known when it will open again, but important changes will be made to correspond to more contemporary needs.

New museums of Islamic art are also being created, for example, in Algiers, in Cairo and in Malaysia, to mention only some, while well established Islamic art exhibitions, as in the Freer Gallery in Washington and in the David Collection in Copenhagen, are kept in the original form. In both these museums, however, the permanent exhibitions are regularly supplemented by temporary thematic exhibitions focusing on a period or a country, on artefacts or painting. The David Collection in Copenhagen has recently been enlarged, having a new gallery added to it.

The Museum of Mediterranean and Near Eastern Antiquities in Stockholm is a museum created for the Mediterranean cultures and the Swedish collections of early Near Eastern antiquities, of the Pharaonic, Greek and Roman periods, from Cyprus and from the Islamic world. The collections were formed mainly as a result of donations and in connection with Swedish excavations and travels.

The small but specialised museum is exceptional in focusing especially and uniquely on the Mediterranean cultures and therefore also of particular interest in the context of museums in the Mediterranean

region or museums in general holding collections of antiquities from the Mediterranean region. This focus also enables the museum to respond to new issues and aspects of the Mediterranean cultures in the permanent as well as in temporary exhibitions. The Museum of Mediterranean and Near Eastern Antiquities is therefore more than a space for exhibitions. It is also a point of reflection on the Mediterranean as a unifying sea, for visitors to learn about relations and interaction between different regions, periods, cultures and religions in exhibitions as well as in museum activities such as lectures and open debates.

In September 2002 the exhibition of Islamic art in the Museum of Mediterranean and Near Eastern Antiquities moved closer to the centre of the museum, to a small but well-located area. The new exhibition was set up in two rooms with the possibility of paying attention both to educational and information aspects, and to the aesthetic value of the collection. The first permanent exhibition of Islamic art was organised in 1982 when the museum moved into new premises. The very first exhibition of Islamic art in Sweden, however, was set up in a pavilion in Arabic style at the Stockholm Exhibition in 1897, organised by the well-known Swedish art historian Fredrik R. Martin.

In Sweden today an exhibition of Islamic art is not only an exhibition of artefacts from a distant culture. Today any exhibition of Islamic art, whether on mosque architecture, ceramics or miniature painting, the harem, hamam or the souq, will be related to the religion and to the Muslims in the

Muslims world, but also to Muslims in Sweden and the new Muslim societies growing in Europe, be it in Sweden or Denmark, Germany or France.

Can museum curators and exhibition designers in Europe or the USA, where Islam today is a new religion, practised far from its origin, give a true picture of the arts and traditions of the Muslim world? And would this reinterpretation correspond to a reality, whether physical or social, ideological or spiritual, as perceived in the Muslim world, and not only to preconceived ideas touring the Western world, in media and literature often seen as "exoticism" if not "orientalism", a term used with many meanings?

Can exhibitions come close at all to any reality, or is an exhibition by definition an abstract of reality?

A dialogue between museums in the Muslim world and museums in the Western world, where Islam today is a new social reality, may only be fruitful and constructive for both parties, creating a new awareness on both sides, by learning from one another. There is of course not only one model exhibition, nor a common solution, but important new points of departure would probably emerge from a dialogue where different experience and knowledge are brought together.

Moreover, it is of the utmost importance to increase awareness about the relation between Islam in terms of religion and Islam in terms of culture tradition, as well as regional differences in religion and culture. It is important to separate artistic creativity and artefacts from political issues and aspects.

If the aim of museums is to



Interior with Tunisian tile panels (19th century) from the introduction room to the Islamic art and culture exhibition. Photo: Ove Kaneberg.

“construct, reconstruct and deconstruct history” then knowledge and awareness are fundamental in creating museums and exhibitions of Islamic art. It has been the privilege of Western scholars to create modern knowledge about the Islamic world. This knowledge needs to be confronted with the knowledge built in the Islamic world in a dialogue between museums and between museums and universities.

These are problems apparently specific for Islamic culture and exhibitions of Islamic art, and there are no obvious parallels when dealing with the art of the Christian world or any other religion in relation to a geographically defined region. This also calls for a review of method in

reconstructing history and art history.

Networking and international cooperation as well as providing expertise has been a long undertaking and responsibility of international organisations like UNESCO and ICOM, and much valuable work has been done, although ICOM has not yet allowed or worked for a section for Islamic museums to be established. The need and benefit should, however, be obvious. Still, more informal and smaller networks, closer to the daily work of museums curators, would be, and have proved to be, a valuable and constructive supplement for developing knowledge and cooperation.

In such networks new approaches to understanding the interaction

between cultures and religions in the Mediterranean and Near East can be developed. This can also lead to new initiatives in interpreting the cultural heritage in regions where religions have succeeded one another or lived side by side, and cultures have developed from prehistoric times until today in constant interaction and continuity, preserving traditions through thousands of years, through political changes and religious domination.

THE MUSEUM OF TURKISH AND ISLAMIC ART IN ISTANBUL

Nazan Ölçer

Director, Museum of Turkish and Islamic Art, Istanbul, Turkey

This museum was the first in Turkey during the Ottoman period to bring together Turkish and Islamic works of art. Preparations for the founding of the Museum commenced in the late 19th century and were completed in 1914. Known as the "Museum of Islamic Foundations", the museum was opened to the public by the Sultan in 1914, housed in the Imaret of the Süleymaniye Mosque complex, one of the masterpieces of the 16th-century architect Sinan. Later on the museum was renamed the Museum of Turkish and Islamic Arts.

The museum moved from Süleymaniye Imaret to Ibrahim Paşa Palace in 1983. The palace is one of the principal surviving examples of 16th-century Ottoman secular architecture built on the edge of the Roman Hippodrome facing the oldest monuments of the city. The exact date of the construction and the original function of the building are unknown, but in 1520 the palace was presented by Sultan Süleyman the Magnificent to Ibrahim Paşa, who was to serve as his grand vizier for 13 years.

Historians record that Ibrahim Paşa Palace was even larger and more magnificent than the Topkapı Palace,



Entrance, Museum of Turkish and Islamic Art, Istanbul, Turkey.

and the scene of many weddings and other celebrations. Following the murder of Ibrahim Paşa in 1536, the palace kept his name. After being used as a residence by the succeeding grand vizier, the building was variously used as a barracks, a residence for foreign ambassadors, the Land Registry, quarters for the palace musical band (*mehter*), a clothing manufactory and a prison.

Built around four large courty-

ards, the palace is unusual in being constructed of stone rather than timber, as most secular Ottoman buildings were. After the restoration, carried out between 1966 and 1983, the palace became the new home of the museum. The section around the second courtyard, which houses the museum today, consists of the great ceremonial hall and the surrounding structure as depicted in Ottoman miniatures as well as engravings and paintings by western artists.

One of the foremost museums of its kind in the world, the Museum of Turkish and Islamic Arts contains a collection of over 40,000 items representing almost every period and genre of Islamic art. Housing the most outstanding collection of antique carpets in the world, the carpet section has always been of particular interest and the museum's main claim to fame. However, the museum also contains one of the largest collections of manuscripts and miniatures dating from the 7th to the 20th centuries, and Omayyad, Abbasid, Magribin (North African), Seljukid, Mameluke, Timurid, Persian and Ottoman period metalwork, glassware, ceramics, woodwork and stone carving. The backbone of



the collection comes from imperial collections, from mosques, from excavations carried out during the period before the First World War.

The newest part of the museum is the ethnographic section, where carpet and kilim looms, textile weaving, wool dyeing techniques and other features of folk life and art are displayed in their original settings.

The ethnographic gallery serves as a "memory" for our people. Because, like individuals, societies exist through their memories. When the lifestyles of a past so recent that it could be described as "yesterday" are doomed to disappear, so that people have difficulty remembering even how the previous generation lived, it is our duty to remind people and our society of that lost world. Therefore we want individuals and institutions to be aware of this, and to preserve the documents and objects of their own private histories. Perhaps in that

way we can explain to future generations that we have a real past which is worth preserving.

The ethnographical collection consists entirely of material collected by field research. We know the sites, the names of owners, and the local terminology. The collection covers costumes, furniture, parts of original house constructions and tools for handicrafts.

When exhibiting an object, we present not just the work of art itself but also the conditions under which it was made. The excavations in and around Istanbul are also presented.

We have conservation laboratories, particularly for textiles and carpets. We collaborate with schools on some educational programmes, but more so with universities, having many students practising in our laboratories. The museum also arranges conferences, round table talks, lectures, courses and so on.

This is one side of the coin. Don't we have problems? Of course we have, because our duties are not confined within the borders of the Museum. If you live in a country where the majority of the population are Muslims, and if countless works of art from every area of Islamic culture have been created there in the distant and recent past, then it is no surprise to encounter these at every step as an intrinsic part of life there.

Educated eyes are aware of these, of course, and not just of these, but of the monuments and artefacts inherited from other past civilisations outside the Islamic tradition. These might be works of archaeology or architecture; they may be standing ruins, a faded fresco or a wall fountain in a hidden corner.

For the great majority, however, these traces of the past are a sight to which they are inured. They neither know nor wonder how they came to be there, when or for what purpose they were made. They are just a part of daily life, and while some remain, others disappear over time. They do not realise how the creations of the past influence and enrich our aesthetic understanding, adding to its dimensions, even if this process is unconscious.

When women hang out their laundry without any concern on strings stretched between ancient grave stones in cemeteries hemmed in by houses in poor districts, is it just because the stones are a familiar part of their environment, or do the stones mean no more to them than the branch of a tree?

In Turkey we are used to people who have no idea of the name of the local mosque or fountain in the



neighbourhood where they have lived for years, and shrug their shoulders when you ask when they were built, or by whom. Perhaps this attitude is due in part to eastern people's acceptance of fate and the temporary nature of everything in this world, but also to some extent to the influx into our crowded cities of newcomers who are strangers to this past.

Whatever the reason might be, the result is that hardly anyone is particularly disturbed by the felling of an ancient tree, the demolition of a historic house, the theft of an inscription, or the falling into decay of a monument through neglect, and before long the incident is sure to be forgotten.

If that is the state of affairs in our cities, what then is it in our villages? Unfortunately, the general consensus everywhere seems to be that what is

needed is "change" in the shortest possible time and at whatever cost.

As advanced telecommunications technology brings scenes from the modern world to television screens in even the remotest parts of the country, the desire to resemble the outside world as fast as possible becomes irresistible, uprooting ways of life, and then traditional dress and other habits and customs of centuries will be soonest forgotten.

Under these conditions what chance does the museum curator have of collecting and studying works of Islamic art, regional architecture, folk art, traditional costume and other legacies, even with archaeology? How can we succeed on preserving identity?

If not content with existing and static collections gathered in the past, curators attempt to collect additional objects, or new objects and material

relating to daily life, which they believe should be saved for posterity in a rapidly changing world. Can they succeed?

Can we persuade the imams and caretakers of village and town mosques – who eagerly take the first opportunity to put in brand new





machine-made wall-to-wall carpeting in place of the fine worn carpets spread on the cold stone floors, which have somehow managed to survive – that those worn carpets are far more precious and should be preserved?

How can they explain to the occupants of an old house who suffer the trials of carrying water in buckets from the well into their old-fashioned kitchen, and who long to pull it down and build a comfortable modern house in its place, the importance of their old house in our architectural heritage? Won't they ask themselves whether, if they were in that person's position, they would think any differently? In my long professional life I have often asked myself such questions as these. In my endeavours to preserve the works of the past, sometimes *in situ* but more often in

the museum, I have experienced helplessness in face of rapidly changing environmental conditions.

We have been programmed to preserve the "past", but how are we supposed to explain the present and the future to those who come after us?

I have studied and taken an interest in many areas of Turkish and Islamic art, but at the same time I have made it my purpose to study folk and folk life which are the natural extension of the fine arts and at the same time their roots, and to exhibit both under the same roof.

In our villages people recently wove and are still weaving carpets on similar looms and with the same materials used in the past to weave celebrated examples of carpets.

Our museum treasures examples of metalwork going back many centuries, while in the cities of Anato-

lia craftsmen are still making metal objects using the same methods as their 15th-century counterparts. The ritual flagons and flasks being carried by palace servants accompanying the sultan as depicted in miniature paintings are still being made in the same forms by elderly Türkmen craftsmen.

THE ARCHAEOLOGICAL MUSEUM OF THE PROVINCE OF ALICANTE

Rafael Azuar Ruiz

Director, the Archaeological Museum of the Province of Alicante (MARQ)

MARQ, the Archaeological Museum of the Province of Alicante, opened to the public on 28 May 2002 with a ceremony presided over by Her Majesty Queen Sofia of Spain. The museum is housed in a renovated building in which the archaeological institute can carry out all facets of its mission including conservation, research and dissemination. MARQ offers a unique and innovative exhibit covering all periods from Prehistory until the first third of the 20th century.

In 1995, a project for a new museum was developed which proposed a significant expansion of the Archaeological Museum. Local governmental authorities (the Provincial Government of Alicante) and the Regional Government (Generalitat Valenciana) accepted the proposal for the new museum and supported the adaptation of a series of buildings which had been constructed in the 1920s as the San Juan de Dios Hospital.

The MARQ exhibit was planned to be installed in two phases. In June 2000, the first phase, consisting of four exhibit areas dedicated to Prehistory, the Iberian Period,



Entrance, the Archaeological Museum of the Province of Alicante

Roman Culture and the Middle Ages, was completed. The second phase includes a fifth area dedicated to the Modern and Contemporary Periods and an innovative 1,000 square metre exhibit on archaeological methods. An outline of the major goals of the museum was drawn up and put to bid internationally. Several projects were entered and the award was made to

General de Producciones y Diseño. An extensive team of professionals from this enterprise, under the direction of Boris Micka, worked closely with the MARQ technicians to bring the project to fruition.

The different themes on display offer visitors the chance to take an exciting trip back through history. Visitors coming into the museum are

immediately submerged in the geographical region of Alicante. They are shown the rich and varied monumental landscape that this area has to offer. From there the historical tour of the permanent exhibition rooms takes them through Prehistory, the Iberian and Roman cultures, the Middle Ages and the Modern and Contemporary Eras.

In MARQ, the different exhibition areas are joined by introductory thematic blocks that give chronological continuity to the content, supplemented by interactive areas including detailed information about archaeological sites, descriptions of archaeological exhibits, the ways of life of the different cultures and so on.

The Museum also shows the visitor the world of archaeology. Scenes with audio-visual and interactive displays are reconstructed in three rooms: Field Archaeology, Urban Archaeology and Underwater Archaeology, which help us to see the techniques used by archaeologists to uncover the past while at the same time giving us valuable information in an attractive, educational way.

Additionally, the museum has space for temporary exhibits and the

necessary facilities to carry out investigation, conservation and restoration work along with cataloguing and information diffusion.

MARQ is administered jointly by two institutions within the framework of an administrative agreement: the Provincial Government of Alicante and the MARQ Foundation. The directors and technical staff of the museum report to the Provincial Government. The Foundation finances a variety of activities and events including temporary exhibits, conferences and publications.

The main goal of MARQ is to continue to coordinate and promote its projects throughout the province of Alicante. Furthermore, MARQ has created a network of archaeological sites and site-based museums which includes and highlights the Roman city of Lucentum (Alicante), the Illeta dels Banyets (El Campello) with ruins from the Bronze Age and the Iberian and Roman eras, and El Pla de Petracos (Castell de Castells) where cave drawings from the Neolithic age have been found. All these excavation sites come under the Museum's purview.

MARQ is a museum of archaeo-

logy that hopes to revive the traditional museum, but also a project conceived and developed to meet the challenge of being the first archaeological museum of the 21st century.

LE MUSÉE NATIONAL DU BARDO, ALGER

Fatima Azzoug

Directrice du Musée National du Bardo, Alger, Alger

Musée de Préhistoire et d'Ethnographie

Sur le bord de l'ancienne route de Laghouat, l'une des artères principales, appelée communément la rue Didouche Mourad, apparaît le Bardo.

Les récits sont assez confus sur le passé de cette belle villa algérienne. La demeure aurait été bâtie au XVIII^e siècle. Elle est attribuée à un prince tunisien exilé, identifié dans le personnage du prince Mustapha Ben Omar avant d'appartenir à plusieurs autres propriétaires richissimes. Ce n'est qu'en 1930 que la demeure devint le Musée de Préhistoire et d'Ethnographie.

Le monument du Bardo semble convenir comme cadre idéal à la présentation des collections citadines qui s'intègrent parfaitement aux intérieurs et démontrent leur utilité dans les espaces qui leur sont réservés. Des reconstitutions rappellent les occupations domestiques de l'époque. On y trouve réunis tous les objets utilitaires en dinanderie, mobiliers en bois réalisés par les ateliers d'Alger et de ses environs, plateaux, cafetières, encensoirs, coffres, étagères répartis dans les différentes salles destinées à la production matérielle citadine.



Les domaines ruraux et sahariens sont abordés à travers des collections assez originales : bijoux, poteries modelées, tapis, vannerie, cuir...

La deuxième partie du Musée concerne l'extension bâtie à l'époque coloniale par le dernier propriétaire de la villa.

Construite en 1879, cette nouvelle partie a servi d'écuries et de remises, et lorsque l'édifice est devenu Musée le 16 avril 1930, elle a été destinée à l'exposition des collections préhistori-

ques algériennes et étrangères (maghrébines, européennes et amérindiennes).

La Préhistoire est représentée par ses deux grandes périodes, le Paléolithique et le Néolithique, ainsi que par la Protohistoire (Âge des métaux).

La très grande diversité de l'ensemble du matériel (lithique, osseux, céramique, objets d'art et de parures...) exposé dans les différentes salles de la partie Préhistoire, permet au visiteur non seulement de découvrir les cultures préhistoriques algériennes et l'ancienneté d'un nombre de techniques persistantes jusqu'à nos jours, mais également leurs variétés ainsi que les étapes de leur évolution.

Enfin, des restes animaux et humains représentant toutes les époques préhistoriques, sont exposés dans les différentes salles de la Préhistoire. Le plus remarquable est la sépulture complète remontant à la période préislamique (IV^e ou V^e s. apr. J.-C.) et attribuée à Tin-Hinan, la reine et l'ancêtre légendaire de toutes les tribus nobles Touareg. Cette sépulture, accompagnée de bijoux précieux et d'un mobilier important, a été retrouvée en 1926 dans le tombeau d'Abalessa situé à environ 80 km à l'ouest de Tamanrasset.

THE NATIONAL MUSEUM OF ANTIQUITIES IN ALGIERS

Sid Ali Benbella

Curator in National Museum of Antiquities, Algiers

The National Museum of Antiquities is situated in the "Freedom Park" (*Parc de la Liberté*) in Algiers. It is the most ancient museum of Algeria and also Africa. It was opened in 1897.

The Museum has been known under the following denominations: The Classical Antiquities and Islamic Art Museum, the Stéphane Gsell Museum (after a distinguished archaeologist and specialist on North Africa), the National Museum of Classical and Islamic Antiquities, and finally, the National Museum of Antiquities.



The Museum includes two sections: (1) The Classical Antiquities section whose collections have been growing since 1835; they are exhibited in the old building. This listed ancient monument contains sculptures, mosaics and bronzes discovered at the main archaeological sites of Algeria. (2) The Islamic Arts pavilion, which has recently been inaugurated, contains the Western Islamic collections (from Algeria, Tunisia, Morocco

and Spain), and also Eastern Islamic collections (from Egypt, Syria, Turkey and Iran). These objects have enriched the antiquities section since 1846.

LE MUSÉE NATIONAL D' ALEXANDRIE

Ibrahim Darwish

Directeur Général, le Musée National d'Alexandrie

Le château avait appartenu au richissime Assad Bassily. Ce château avait été construit en 1928 dans l'esprit italien et Assad Bassily y habita jusqu'en 1954. Il vendit le château à l'ambassade des États Unis d'Amérique pour la somme de 53 000 L.E. Le consulat américain y était installé lorsque le Ministère de la Culture l'acheta en 1996 pour la somme de 12 millions de L.E.

Le musée contient 1 800 pièces antiques de toutes les époques, commençant par l'ancien empire jusqu'à l'époque moderne, exemples des civilisations, de l'art et de la culture égyptienne au cours de ces époques. Ces pièces sont aussi des preuves de la personnalité égyptienne, expliquées par des exposés qui relatent tous les changements qu'a subit l'histoire de l'Égypte et les événements des différentes époques: Ptolémaïque, Romaine, Byzantine, Islamique et l'époque moderne. L'époque moderne commence avec la famille de Mohamed Ali et se termine par le début de la révolution en 1952. Toutes ces pièces antiques proviennent de plusieurs musées de la république, dont le musée égyptien, le musée islamique, le musée copte, le



Le Musée National d' Alexandrie. Photo Veronika Eriksson.

musée gréco-romain et le musée des vestiges maritimes et des antiquités islamiques à Alexandrie. Les pièces de collection sont réparties dans la section pharaonique et ordonnées de manière généalogique, commençant par l'ancien empire, passant au moyen empire, au nouvel empire et se terminant à la basse époque. L'ancien empire comporte une collection de statues de personnages et de familles, ainsi que des statues de serviteurs, éléments essentiels dans les tombes pour servir le défunt dans l'autre monde. Parmi les pièces les plus

importantes se trouvent la statue d'un scribe et une collection de poteries en albâtre, découvertes dans une pyramide de Djoser. Quant au moyen empire, le musée possède une collection de statues qui prouvent bien le développement de l'idéalisme au réalisme, notamment la statue d'Amnemhaat III, la statue en quartzite d'un prêtre et plusieurs objets funéraires. Le nouvel empire fut une époque éclairée: une combinaison entre l'idéalisme de Thèbes et le réalisme de Memphis, d'où sortent les plus belles pièces de la collection de



La statue du pontif d'Isis est dressée à l'endroit même où elle était tombée il y a plus de 16 siècles. Le pontif porte une canope qui a la forme d'Osiris. Période ptolémaïque. La statue fait probablement partie d'un sanctuaire de la déesse Isis sur l'île d'Antirrhodos.
Photo: Christoph Gerigk.



La tête d'un roi ptolemaïque au fond de la mer. Maintenant exposée dans le musée de la bibliothèque d'Alexandrie. Le plongeur fait partie de l'équipe de Darwish.

notre musée. Ce sont la tête de la reine Hatchepsout, la tête du roi Akhenaton ainsi que la collection des statues du roi Thoutmôsis III, du dieu Amon et du roi Ramsès II. On y trouve aussi une collection de bijoux en pierres précieuses et semi-précieuses. Le département de la basse époque contient deux genres d'objets caractéristiques de cette époque, notamment les statues faites dans des blocs, dont une représentant un homme nommé Ahmus, et les statues de Naos. Le musée expose aussi un tombeau abritant une momie et plusieurs sarcophages ainsi que les canopes qui contenaient les viscères du défunt.

La section gréco-romaine du

musée contient une collection datant des époques hellénique, grecque et romaine. Le musée a aussi le privilège de pouvoir montrer au public une magnifique collection de vestiges maritimes, exposée devant des reproductions sur les murs des monuments immergés.

Les pièces les plus importantes sont une statue en granite noir de la déesse Isis, une stèle en granite noir et la statue d'un prêtre portant une canope. Dans les autres salles de cette section, on trouve des statues rares de Sérapis, une collection de statues et de portraits en marbre, dont la plus importante est la statue de Vénus, déesse de l'amour et de la beauté chez

les grecs. De plus, nous y trouvons une statue de la déesse Isis, la tête d'Alexandre le Grand, des statues de Hadrien et de l'empereur Caracalla.

La troisième section contient des objets d'art copte, islamique et moderne. On y découvre une collection d'outils en métal utilisés dans la vie quotidienne et dans les églises, une collection d'icônes en bois avec des motifs religieux, entre autres une stèle représentant Jésus Christ. Enfin, dans la section moderne, est exposée une collection d'ustensiles de table en porcelaine de chine qui remonte au temps de Mohamed Ali Pasha, une collection d'objets en argent et des bijoux.

THE GRAECO-ROMAN MUSEUM OF ALEXANDRIA

History and Selected Masterpieces

Fatma Barakat

Curator, the Graeco-Roman Museum of Alexandria, Numismatic section, Alexandria, Egypt

Magda Ghali

General Director of the Graeco-Roman Museum, Alexandria, Egypt

The Graeco-Roman Museum, whose neo-classical portico consists of six Doric columns and a pediment bearing the Greek inscription "MOYSEION" (See photo, p 14), was founded in 1891, but several extensions followed. The newly erected building was opened on 26 September 1895 in the presence of His Highness Khedive Abbass Helmy II. The Museum has developed rapidly due to the energetic activities of Giuseppe Botti, who was its first appointed director. The Museum's collection came from many different parts of Egypt, such as Fayoum and Behnasa (Middle Egypt), but mainly from Alexandria and its outskirts. These excavations were supervised by Giuseppe Botti himself and his successors. Wonderful sculptures were found on the site of the ancient Serapeum (near the so-called "Pompey's Pillar"). A complete list of all the antiquities discovered in the catacombs of "Kom el Shukafa", for instance, could well comprise hundreds of items. Certain objects, especially those from the Pharaonic period, came from the Egyptian Organisation of Antiquities at Cairo. Donators like Sir John Antoniadès, a wealthy

Greek, and other foreigners living at Alexandria in the first half of the 20th century, should be mentioned as well. At present the museum building houses 27 departments. A pleasant garden in its centre, better called a "lapidarium", contains impressive remains, such as those from a temple of "Sobek" or "Pnepheros", a crocodile deity, removed from the ancient Theadelphia (Batn-Harit), Fayoum. A strong influence of religious ideas on contemporary art can be recognised in Egypt even under Roman rule.

A huge quantity of objects on exhibit gives an abundant impression of a very special kind of Graeco-Roman culture developed under the still existing influence of ancient Egypt at this time. Masterpieces included in this extraordinary collection are not only of ancient Egyptian or Ptolemaic origin; examples are the Hellenistic Hadra vases or Tanagra figurines imported or copied at Alexandria. There are various colossal statues and portrait heads of Roman emperors as well as gods made from imported marble or Egyptian pink red granite from Aswân and dark porphyry from the eastern desert. Many of these masterpieces were



A sculpture carved in sycamore wood shows Serapis on his throne. 2nd century BC. Originally the statue was covered with a layer of white gypsum to smooth the surface. Some traces of red colour are preserved. Inv. no. 23352.



Bust of Serapis made of marble from the Roman period. There are still existing traces of plating with gold on the face. Serapis bears on the top of his head the sacred kalathos, which is a vase for measuring grain and symbolises fertility. The kalathos is adorned with branches of olive and ears of corn. Inv. no. 22158.



A sarcophagus of white marble depicting mythological scenes in relief. The front shows the sleeping Ariadne, while Hypnos, the god of sleep, is standing on her right-hand side. Fauns and dancing Maenads are represented on the smaller surface to the right as well as in a vintage scene (unfinished) on the smaller surface to the left. The piece is from Alexandria. Inv. no. 17927.

presented outside Egypt through a series of excellent exhibitions as loans, such as *Götter Pharaonen* in different cities of Germany in 1978/9, *Queens of Ancient Egypt* in Japan 1994, *La Gloire d' Alexandrie* in France in 1998, or *Cleopatra from History to Myth* in Rome, London and Chicago in 2000 to 2002.

The Museum's library has more than 10,000 volumes on many different subjects, above all on the history and archaeology of the Graeco-Roman period. In 1954 Prince Omar Toussoun donated 4,000 extremely rare books to the Museum. The library, therefore, is one of the

best for archaeology. There is a department for restoration of all kinds of objects and materials as well.

One of these well-known masterpieces was presented by Sir John Antoniadis to the Museum: It is a life-size portrait of Alexander the Great made of pinkish-red Aswân granite. Most probably it was excavated somewhere in Alexandria and dates back to the 1st century BC. If the reported provenance is correct, it might be a good example of the worship of Alexander as a hero and founder of the town even more than 200 years after his death. The inlaid eyes (made of ivory or glass?) are

missing today. A drill hole on top of the head suggests an attribute like a decorative diadem made of gilded bronze. Unfortunately, the nose is broken off, and other damage required some restoration.

Soon after Alexander's death, his successor in Egypt, Ptolemy I, intended to create a new cult in order to unite Greeks and Egyptians by way of religion. The main deities of the "Alexandrian religion" were Serapis as Lord of the Netherworld, the Hellenised Isis and Harpocrates. To these gods was added Anubis as guard of and guide to the realm of the dead. The dead and therefore divine



A fresco from a tomb in the western necropolis of Alexandria shows a rural scene with a waterwheel driven by two oxen. On the left-hand side a boy plays on pan pipes. On the right, within a small sanctuary, the god Pan is seen, who is represented, as usual, with beard and the horns of a goat. On the lower part we see different animals and birds. The background is decorated with vine leaves. This masterpiece is one of the rare rural paintings of the Museum. 1st century BC. Inv. no. 27029.

Apis bulls in Egypt were identified with Osiris for a long time and called Osiris-Apis. During the Late Period the many dead Apis bulls understood as Osiris were developed into the one and abstract Egyptian god Osiris-Apis, whose main cult place was the Serapeum of Memphis. Here the Greeks acquired knowledge of the Egyptian deity already in the Pre-Ptolemaic period. Ptolemy I, in the course of his religious policy, had Osiris-Apis Hellenised on the advice of the famous Egyptian priest Manetho. This means that the nature of the god was understood in the Greek way as Zeus-Hades and the god himself was represented in the Greek manner (*interpretatio graeca*). The name of Serapis was obviously derived from a dialect form of Osiris-Apis. This now Hellenised god at Alexandria got his new and most important cult centre on the hill of Rhakotis – the Serapeum which was rebuilt in magnificent style by Ptolemy III Serapis was also considered as one of the main protectors of the city beside the hero/god Alexander the Great and Agathos-Daimon. In the 3rd century BC the special Serapis Isis religion spread to the eastern Mediterranean and to Sicily, in the 2nd century BC as far as to southern Italy and finally to Rome in the 1st century BC. Under the rule of the Roman emperors, Isis and Serapis were present in the whole Imperium Romanum.

The Graeco-Roman Museum has one of the best-preserved busts of Serapis made of marble. There are still existing traces of plating with gold on the face. It was found near "Pompey's Pillar" on the hill of the Alexandrian Serapeum. Serapis bears on the top of his head the sacred



To the collection from the Fayoum belong a series of objects found at Theadelphia, where the crocodile god Pnepheros was worshipped as the principal deity. In the exhibition is the mummy of a crocodile lying on a wooden litter. 2nd century. AD. Inv. no. 25784.

kalathos, which is a vase for measuring grain and symbolises inexhaustible fertility. The kalathos is adorned with branches of olive and ears of corn.

Another sculpture, from Theadelphia, Fayoum, carved in sycamore wood, shows Serapis on his throne. Originally the statue was covered with a layer of white gypsum to smooth the surface. Some traces of red colour are preserved.

A marble statue of Isis was discovered in a small Iseum at Ras el Soda east of Alexandria in 1936. This little sanctuary was erected by a certain Isidoros and dedicated to Isis after the cure of his broken leg. The goddess is dressed in a mantle and a tunic with the typical Isis knot on her

breast. On her head we find the characteristic crown of Isis consisting of a sun-disc between two horns of a cow, ostrich feathers and ears of wheat. Her left hand holds a "situla", a vessel for holding the sacred water of the Nile. A snake, symbol of healing, winds around her right arm and her left foot stands on a small crocodile (perhaps symbolising evil). Her right arm, also preserved, has been now added to the body.

Another statue, also from the temple at Ras el Soda, made of marble, shows Harpocrates following partly Egyptian and partly Greek tradition. Egyptian is his nakedness and the characteristic gesture of touching his lips with the forefinger of his right hand. Greek is the posture

of the legs and his leaning against a column in the background.

To the collection from the Fayoum belong a series of objects found at Theadelphia, where the crocodile god Pnepheros was worshipped as the principal deity. In the exhibition is the mummy of a crocodile lying on a wooden litter.

Another piece of great importance is the wooden door of the exterior pylon of the temple. A Greek inscription carved on its outer surface informs that the Pylon and the door were made by Agathodoros, son of Agathodoros of Alexandria, enrolled in the second hipparchy, in honour of King Ptolemy (Euergetes II), of his sister and wife Cleopatra, and of his wife and niece Cleopatra in 137 BC.



The head of Ptolemy IV as pharaoh is made of pink granite from Aswan. 2nd century BC. Greek elements are the hair locks coming out under the headdress as well as the realistic features of the face. The eyes of the statue were inlaid. From Abukir, Alexandria. 2nd century BC. Inv. no. 3364.

In the northern part of the garden there are the architectural remains of the Pnepheros temple, which were brought from Theadelphia to the Museum and re-erected there (three pylons, altar, cult niches).

In front of the first door we find on both sides of the passage two lions made of limestone; on them as well as on their bases there are some demotic inscriptions. On the lintel of the door we read a Greek dedicatory inscription carved in a single block. This inscription of the 34th year of Ptolemy VIII Euergetes II (137 BC) runs as follows: "For the benefit of King Ptolemy, Queen Cleopatra, his sister, and Queen Cleopatra, his wife, the Benefactor Gods, as well as (for the benefit) of their children, the Alexandrian Agathodoros, son of Agathodoros, member of the second hipparchy, and Isidora, daughter of Dionysios, his wife, as well as their children, dedicated the pro-pylon and the paved dromos to Pnepheros, the twice great god, as a result of a vow. In the 34th year, 9th Thot (= 4 October 137 BC)." After having passed through the pylons, which in former times stood at the entrances of the successive courtyards, we reach the main chapel and the altar, where the crocodile was exhibited. In the principal cult niche we find some small rolls of wood, which served perhaps to push the bier on which the crocodile was carried.

One of the masterpieces exhibited in the museum is the head of Ptolemy IV as pharaoh, made of pink granite from Aswân. It presents a stylistic mixture of ancient Egyptian and Greek-Hellenistic elements. To the former belong the Egyptian double crown adorned with uraeus

on the front and the royal headcloth. Greek elements, on the other hand, are the hair locks coming out under the headdress as well as the realistic features of the face. The eyes of the statue were inlaid. From Abukir, Alexandria.

A fresco from a tomb in the western necropolis of Alexandria shows a rural scene with a water-wheel driven by two oxen. On the left-hand side a boy plays on pan pipes. On the right, within a small sanctuary, the god Pan is seen, who is represented, as usual, with beard and the horns of a goat. On the lower part we see different animals and birds. The background is decorated with vine leaves. This masterpiece is one of the rare rural paintings of the Museum.

In the collection of sarcophagi there is an interesting piece made of white marble depicting mythological scenes in relief. The front is divided into two different scenes. The smaller one at the right shows a woman (Bacchante) carrying two torches, which serve to light the way for Hercules who is drunk and supported by two Fauns. A third Faun carries Hercules' club on his shoulder. The second one depicts the prow of a boat, a scene which obviously should indicate that the meeting between the sleeping Ariadne and Dionysus followed by his companions had taken place on the island of Naxos according to Greek mythology. Ariadne has disembarked alone when coming from Crete in pursuance of the Athenian King Theseus. She is represented sleeping, while Hypnos, the god of sleep, is standing on her right-hand side, bending over her and stroking her



head with his hand. Dionysus and his companions are deeply impressed.

Fauns and dancing Maenads are represented on the smaller surface to the right as well as in a vintage scene (unfinished) on the smaller surface to the left. The piece is from Alexandria.

The so-called Tanagra figurines are the best-known terracottas of the Museum. These charming small statuettes originate from Alexandrian tombs of the 3rd century BC situated in the east of the town at Shatbi, Hadra and Ibrahimieh. They were produced in Alexandria after Boeotian originals. These statuettes of women dressed in chiton and himation wear wreathes, hats and delicate hairstyles. They were painted with different colours which are mostly preserved. Although their function is not really clear, it has been thought that they could decorate living rooms and also give pleasure to the dead in the afterlife.

At the moment there is a project to modernise the Graeco-Roman Museum, although its historical appearance is to be maintained.

The so-called Tanagra figurines originate from Alexandrian tombs of the 3rd century BC, situated in the east of the city at Shatbi, Hadra and Ibrahimieh. They were produced in Alexandria after Greek originals. These statuettes, representing women dressed in chiton and himation, wear wreathes, hats and delicate hairstyles. They were painted in different colours which are often preserved. Although their function is not really clear, it has been thought that they could decorate living rooms and also give pleasure to the dead in the afterlife. 2nd century BC. Inv. no. 9042.

LE MUSÉE NATIONAL DU BARDO:

Histoire d'une expérience muséographique (1884-2004)

Taher Ghalia

Conservateur en chef du Musée National du Bardo, Tunis, Tunisia

En 1884, Xavier de Charmes, chargé du dossier de la création d'un musée national tunisien, porta son choix sur une partie délaissée du Palais du Bardo de Mhamed. Ce qui explique qu'une année après l'instauration du Protectorat français, un décret beylical (Amr Ali), daté du 7 Novembre 1882, décide la création d'un musée en Tunisie.

Ainsi démarrèrent les travaux de restauration et de préparation des salles, qui se sont poursuivis jusqu'en 1888. Le musée, baptisé Alaoui du nom du souverain régnant Ali Bey (1882-1902), fut inauguré le 7 Mai 1888.

Par la suite, un espace d'exposition destiné aux objets arabes a été installé dans un palais contigu, fondé par Hussein II. L'inauguration de l'espace, aménagé en musée arabe, eut lieu en 1899, suivi d'un agrandissement en 1913.

Au début le musée du Bardo se limitait au premier étage et formait plutôt un lieu où étaient exposés des objets antiques sans classement thématique.

- Un conservateur en chef fut nommé à la tête du musée. Le



La façade du musée du Musée National du Bardo

musée emploie une centaine d'agents titulaires et temporaires, se trouvant sous la tutelle du Ministère de la culture, de la jeunesse et des loisirs.

- Les services attachés au musée sont logés au rez-de-chaussée, à savoir les réserves, les ateliers de maintenance et restauration et les lieux destinés à l'accueil des

visiteurs. Les bureaux de l'administration et la conservation sont répartis sur les deux étages ainsi que la photothèque et la bibliothèque du musée. Il a fallu un siècle pour que le musée, rebaptisé musée national du Bardo après l'indépendance, devienne un haut lieu du Patrimoine national où sont exposés les témoignages des civilisations qui se sont



La mosaïque d'Ulysse et les sirènes provient de Dougga (III^e siècle de notre ère).

succédées en Tunisie depuis la Préhistoire jusqu'aux temps modernes.

- Le local imparti au musée est aussi considéré comme un chef d'œuvre de l'architecture des palais datant de l'époque ottomane où co-existent les traditions architecturales hispano-mauresques et les décorations de style italien, reflets d'une époque éclectique où la Tunisie était ouverte sur le monde extérieur tant sur le plan culturel que politique.
- Le musée et ses abords couvrent une superficie totale de 10000 m²

avec 7700 m² de surfaces couvertes réparties sur trois niveaux. Le public a actuellement accès à 5417 m², soit 1757 m² au rez-de-chaussée, 2917 m² au premier étage et 743 m² au deuxième étage. En 2000 le musée a eu 687 328 entrées payantes.

- Sachant que les entrées non payantes (scolaires, étudiants, militaires, personnel enseignant, etc) ne sont pas comptabilisées avec précision, un système de comptage va être installé en 2004.
- Sur les 100 000 objets appartenant à la collection du Bardo, 6000 sont

exposés et réparties en cinq départements selon des critères chronologiques (Préhistoire, Période punique, Époque romaine, Phase chrétienne/vandalo-byzantine et Période arabo-islamique du moyen âge aux temps modernes).

- Le musée se singularise par sa fameuse collection de mosaïques, l'une des plus riches au monde, provenant des fouilles et des explorations effectuées entre la fin du XIX^e et la première moitié du XX^e et par sa collection hellénistique dite de Mahdia provenant d'une fouille sous-marine.

FOOTNOTES

- 1 In Brussels, I had the pleasure to have the benefit of the scientific collaboration of Dr. Luc Limme, directeur de la collection égyptienne des musées royaux d'art et d'histoire; and in Torino, the one of Dottorressa Anna Maria Donadoni Roveri, surintendente of the Museo Egizio. In Torino, the title was "Gli artisti del Faraone ; Deir el Meina e le Valli dei Re e delle Regine".
- 2 It's a pleasure to remind that Marielle Pic, chief of the exhibitions department in Louvre, and Clio Karageorgis, chief of the signage system department, have been very helpful during the preparation of the exhibition. For the Réunion des Musées nationaux, which organized the exhibit in collaboration with the Louvre, Marie-France Cochetoux was a very pleasant partner.
- 3 The last best record was the exhibit *Egyptomania*, in 1993, with 225 000 visitors.

Publications about the exhibition

Catalogue *Les artistes de Pharaon: Deir el-Médineh et la Vallée des Rois*, sous la direction de Guillemette Andreu, RMN-Brépols, 2002–2003 (in French and in Dutch for the Brussels exhibit).
Petit Journal de l'exposition, by Laurence Cotellet-Michel.
Dépliant d'aide à la visite de l'exposition "Les artistes de Pharaon: Deir el-Médineh et la Vallée des Rois", Service culturel du Louvre (in French and English).
Special guide to the exhibition for children (in French).
Deir el-Médineh, les artisans de Pharaon, by

Guillemette Andreu and Florence Gombert, l'Atelier du monde, Hazan, 2002.

"Les artistes de Pharaon",
Dossiers d'archéologie no. 272, April 2002.
For the Italian public, the catalogue
Gli artisti del Faraone, Deir el-Medina e le Valli dei Re e delle Regine, Electa, 2003.

MICHALIS PETROPOULOS,
page 38

FOOTNOTES

I would like to express my warmest thanks to my colleague Michalis Gazis for his help of the English text.

- 1 Paus. VII, 6,1.
- 2 Petropoulos 2002b, 3–11.
- 3 Book 7th.
- 4 Kolonas 2002.
- 5 Petropoulos 1994c, 206–207; Petropoulos 1995, 191–192; Petropoulos, M., 'The re-exhibition of the Archaeological Museum of Aigion' (in Greek), *ArchD* 50 (1999), under press; Kolonas 1999; Kolia 1999.
- 6 All the ancient references of Achaia are gathered by Rizakis 1995.
- 7 See *ArchD*, from 1970 onwards.
- 8 Petropoulos 1994a, 307.
- 9 Petropoulos 1994b, 202–203.
- 10 Paus. VII, 19,4 and 10.
- 11 Petropoulos 2002a, 145–148.
- 12 Thuc. V. 52,2.
- 13 Four cities from West Achaia were the leaders of this movement: Patras, Dyme, Tritaia and Pharai, Pol., 2,41,7, Str., 8,385–386; Paus., VII, 6,1. The

other cities of Achaia that took part were: Rhypes, Aigion, Keryneia, Voura, Aigeira, Leontion, Aigai and Pellene.

- 14 Petropoulos 1999, 40.
- 15 Petropoulos-Rizakis 1994, 183–207.
- 16 At modern Aroe (Pagona) of Patras, Stavropoulou 2002, 28, 32, 35, 37.
- 17 Only cist graves at 145 Smyrnis Str., Petropoulos-Pizakis 1994, 193, no. 139.
- 18 The wishbone Cypriot ceramic was largely imitated in many places of West Achaia, and in Patras. For the ceramic from Patras see Stavropoulou 2002, 37, pl. 3,3.
- 19 Kolonas 1998, 468–496.
- 20 Papadopoulos 1985, 141–142; Papazoglou 1993, 209.
- 21 Petropoulos 2000, 66, 73, 76.
- 22 Papadopoulos-Kontorli 2000, 143–145; Moschos 2002, 26–27.
- 23 Petropoulos M., The History of Vrachneika, *Vrachneika* 2003 (under press).
- 24 Petropoulos 1999, 37.
- 25 Petropoulos 1991, 252.
- 26 Petropoulos 1991, 254–255.
- 27 Petropoulos 2001a–2002, 402–408.
- 28 Kolonas 1998, 478–479; Kolonas L., *Voudeni. An important Mycenaean Center in Achaia*, (in Greek with an English Summary). Under press.
- 29 Petropoulos 1991, 251.
- 30 Petropoulos 2001a–2002, 407.
- 31 Last finds, still unpublished.
- 32 Petropoulos 1999, 37.
- 33 At the corner of Philopoimenos and Maizonos Str. Still unpublished.
- 34 Petropoulos-Rizakis 1994, 203.
- 35 Rizakis 1988, 453–473; Petropoulos 1999, 38.
- 36 Papapostolou 1991, 315.
- 37 Price-Bluma 1977, 40–41, pls. 60–61.
- 38 Petropoulos 1999, 39, note 189, acc. the unpublished thesis of Mrs

- Agallopoulou for the Roman Coins of Patras.
- 39 Petropoulos 1994d, 415.
- 40 At the Samou Str., at the neighborhood of Ag. Georgios Lagouras. The inscription is the following: Marciae Maximae/C(a) Laetili Clementis/Uxori/Pavia Fecit Mater, Petropoulos M., *ArchD* 2001 and 2002 (under press), Rizakis 2002, 85, no.162.
- 41 Agallopoulou 1989, 445-447.
- 42 Paus. VII, 20, 5-6.
- 43 Papapostolou 1989, 354-367.
- 44 Rizakis 1998, passim.
- 45 Petropoulos M., 'Nikopolis-Patras through Aetoloakarnania', *Acts of the 2nd International Congress for Nikopolis*, (Preveza 2002), under press.
- 46 Their workshops were found recently in Patras.
- 47 Petropoulos 1999, 60-61.
- 48 Petropoulos 2001a, 44.
- 49 Petropoulos 1999, 41-41, 132-140.
- 50 Papapostolou 1991, 306-307.
- 51 Papapostolou 1986, 262-271.
- 52 Petropoulos 2002a, 148-157.
- 53 Petropoulos 2001b, 42-45.
- 54 Petropoulos 2002a, 152, fig. 10.
- 55 Cook 1970, 17-19.
- 56 Mallwitz 1981, 642, note 207.
- 57 Petropoulos 2002a, 148-150.

BIBLIOGRAPHY

- Agallopoulou, P., 'Two unpublished Coins from Patras and the Name of the Roman Colony', *Hesperia* 58 (1989), 445-447.
- Cook, R. M., 'The Archetypal Doric Temple', *BSA* 65 (1970), 17-19.
- Kolia, E., 'The exhibition of the Archaeological Museum of Aigion (in Greek)', *Acts of The Congress "Exhibitions and Re-Exhibitions of the Museums"*, Sparta 26-28/11/1999 (under press).
- Kolonas, L., 'The latest developments in the study of Mycenaean presence in Achaea', *Acts of the 5th International Congress on Peloponnesian Studies* (Nauplion 1995), Athens 1998, 468-496, (in Greek with an English summary).
- Kolonas, L., *The Archaeological Museum of Aigion*, Guide, Athens 1999.
- Kolonas, L., *The Archaeological Museum of Patras*, Guide, Athens 2002.
- Mallwitz, A., 'Kritisches zur Architektur Griechenlands im 8. und 7. Jahrhundert', *AA* (1981), 599-642.
- Moschos, I., 'Western Achaea during the LHIIIC period: Approaching the latest excavation evidence', *Atti del Convegno Internazionale di Studi* (Paestum 2001), Paestum-Atene 2002, 15-41.
- Papadopoulos, Th. J., 'The problem of relations between Achaea and Cyprus in the Late Bronze Age', *Acts of the Second Cypriot Congress*, Nicosia 1995, 141-148.
- Papadopoulos, Th. J., Papadopoulou-Kontorli, L., 'Four Late Bronze Age Italian imports In Achaea', *Periplus, Festschrift für Hans-Günter Buchholz zu seinem achtzigsten Geburtstag am 24. Dezember 1999*, Jonsersed 2000, 143-146.
- Papapostolou, I.A., *Aedes Augustalium in Patras*, *DODONE* 15, 1 (1986), 262-271 (in Greek).
- Papapostolou, I.A., *Monuments de Gladiateurs à Patras*, *BCH* 113 (1989), 351-401.
- Papapostolou, I.A., *Aspects of topography and urban planning of Patras during the Roman Period*, *MELETHMATA* 13, 305-318 (in Greek with a German Summary).
- Papazoglou, H., *Imported vases in the Mycenaean tombs of Patras*, *Proceedings of the International Conference "Wace and Blegen"* (Athens 2-3/12/1989), Amsterdam 1993, 209-215 (in Greek with an English Summary).
- Petropoulos, M., *Topographical notes of the "Chora" of Patras*, *MELETHMATA* 13 (1991), 249-258 (in Greek with an English summary).
- Petropoulos, M., Preugenes, *LIMC* VII/1, 1994, 307.
- Petropoulos, M., Patreus, *LIMC* VII/1, 1994, 202-203.
- Petropoulos, M., *The Archaeological Museum of Aigion* (in Greek), *ArchD* 49(1994), 1999, 206-207.
- Petropoulos, M., *Roman farms in the region of Patras*, *Actes du Colloque "Structures Rurales et Sociétés Antiques"* (Corfu 14-16/5/1992), Paris 1994, 405-424 (in Greek with an English Summary).
- Petropoulos, M., 'The Archaeological Museum of Aigion' (in Greek), *ArchD* 50 (1995), 2000, 191-192.
- Petropoulos, M., *Roman lamp workshops at Patra and the Lychnomanteion* (in Greek with an English Summary), Athens 1999.
- Petropoulos, M., *The Mycenaean cemetery at Spaliareika Lousika*, *MELETHMATA* 29 (2000), 65-92 (in Greek with an English Summary).
- Petropoulos, M., *The Roman wine-presses of Patras*, *Acts of the Congress "History and Archaeology of the Viniculture and of the wine in North-West Peloponnese"*, Athens 2001, 37-51 (in Greek with an English Summary).
- Petropoulos, M., *The Geometric temple of Rakita-the worshipped Deity*, *Akten des Symposions anlässlich der Feier "100 Jahre Österreichisches Archäologisches Institut Athen"* (Athen 5-3-7.3.1998), Athen 2001, 39-45 (in Greek).
- Petropoulos, M., *Ancient Mesatis of Patras*, *Acts of the 6th International Congress on Peloponnesian Studies*, (Tripolis 2000), Athens 2001-2002, 399-422.

Petropoulos, M., The Geometric temple of Ano Mazaraki (Rakita) in Achaia during the Period of Colonisation, *Atti del Convegno Internazionale di Studi (Paestum 2001)*, Paestum-Atene 2002, 143-164.

Petropoulos, M., The Archaeological Museum of Patras, Prehistory and Evolution, (in Greek), *The Friends of the Archaeological Museum of Patras*, Patras 2002, 3-11.

Petropoulos, M. & Rizakis, A. D., 'Settlements Patterns and Landscape in the coastal area of Patras', *JRA* 7 (1994), 183-207.

Price, M. J. & Bluma L. Trel, *Coins and their cities*, London 1977.

Rizakis, A. D., 'Le port de Patras et les communications avec l' Italie sous la Republique', *Cahiers d'Histoire* 33 (1988), 453-473.

Rizakis, A. D., 'Achaie I, Sources textuelles et Histoire regional', *MELETHMATA* 20, Athens 1995.

Rizakis, A. D., 'Achaie II: La cité de Patras, *Épigraphie et Histoire*, Athènes 1998.

Rizakis, A. D. & Zoumbaki, S., 'Roman Peloponnese I, Roman personal names in their social context', *MELETHMATA* 31, Athens 2002.

Stavropoulou M., 'The settlement of the Bronze Age at Pagona of Patras' (in Greek), *Akten des Symposions anlässlich der Feier 100 Jahre Österreichisches Archäologisches Institut in Athen*^a (Athen 5.3-7.3.1998), Athen 2001, 29-38.

NUMAN TUNA,
page 46

REFERENCES

Keban Project 1974-1975 Activities, METU Keban Project Publications, series I, no. 7, Ankara, 1982.

Lower Euphrates Project 1978-1979 Activities, METU Lower Euphrates Project Publications, series I, no. 3, Ankara.

Ozdogan, M. *Lower Euphrates Basin 1977 Survey*, METU Lower Euphrates Project Publications, series I, no. 2, Istanbul, 1977.

Salvage Project of the Archaeological Heritage of the Ilisu and Carchemish Dam Reservoirs, Activities in 1998, ed. Tuna, N., Ozturk, J. ODTU TACDAM, Ankara, 1999.

Salvage Project of the Archaeological Heritage of the Ilisu and Carchemish Dam Reservoirs, Activities in 1999, ed. Tuna, N., Ozturk, J. ODTU TACDAM, Ankara, 2000.

Salvage Project of the Archaeological Heritage of the Ilisu and Carchemish Dam Reservoirs, Activities in 2000, ed. Tuna, N., Velibeyoglu, J. ODTU TACDAM, Ankara, 2002.

Tezcan, B., *ODTU 1962-1963 Yalincak Köyü Çalı maları: Yalincak Village Excavation in 1962-1963*, Ankara, 1964.

Tezcan, B., *ODTU 1964 Yalincak Köyü Çalı maları Yalincak Village Excavation in 1964*, T.T.K., Ankara, 1966.

Tezcan, B., *ODTU 1964 Koçumbeli Kazısı Koçumbeli Excavation in 1964*, T.T.K., Ankara, 1966.

Thracians and Phrygians: Problems of Parallelism, ed. Tuna, N., et al., METU Fac. Architecture Press, Ankara, 1988.

Tuna, N. and Akyurek-Vardar, N., *METU Museum*, Mimarlık Fak. Basım Isligi, Ankara, 1994.

FATMA BARAKAT AND
MAGDA GHALI,
page 67

BIBLIOGRAPHY

A. ADRIANI, *Annuaire du Musée Gréco-Romain*, 1935-39.

E. BRECCIA, *Alexandrea ad Aegyptum*, Bergamo, 1922.

E. BRECCIA, *Rapport sur la marche du service du Musée Gréco-Romain d'Alexandrie*, 1910-11.

J.-Y. EMPEREUR, *A short guide to the Graeco-Roman Museum Alexandria*, Alexandria, 1995.

P. M. FRASER, *Ptolemaic Alexandria*, Oxford, vols. I-III, 1972.

G. HÖLBL, *Altägypten im römischen Reich: Der römische Pharao und seine Tempel*, I, Mainz, 2000.

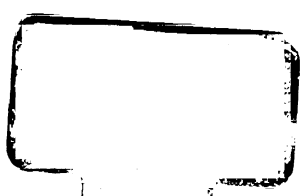
G. HÖLBL, *A History of the Ptolemaic Empire*, London, 2001.

T. SCHREIBER, *Studien über das Bildnis Alexanders des Großen* (Abh. Leipzig XXI, 3 1903).

T. SCHREIBER, *Die Nekropolen von Kôm-esch-Schukafa*, Leipzig, 1908.

Acknowledgement

I am obliged to Dr Jean-Yves Empereur for having provided me with the photographs of the figures represented here.



Museums in the Mediterranean Region:
New Perspectives and New Concepts.
Papers from a colloquium held at
the Swedish Institute in Alexandria,
14-16 October 2002.



Medelhavsmuseet, Stockholm, Sweden.



The Swedish Institute, Alexandria, Egypt.